A Course of Lessons in Public School Music by

Frances E. Clark

given through the

SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC

Lessons and Examination Papers

Nos. 1 - 25

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS
IN PUBLIC SCHOOL MUSIC
By FRANCES E. CLARK

Lesson No. 1

Correct Basis of Kindergarten Music Teaching

Are you in earnest? Seize this very minute.
What you can do or dream you can, begin it;
Boldness has genius, power and magic in it.
Only engage and then the mind grows heated;
Begin and then the work will be completed.
—GOETHE

Since the days of Pestalozzi and Froebel, Kindergarten methods and ideals have undergone many changes. It is only about sixty years since the first Kindergartens were established in America. They were organized by pupils of Hailmann, who had studied Kindergarten work in Germany. They were at first conducted as independent or private schools, and had no recognized connection with our public school system. After long years of effort on the part of many earnest workers, the Kindergarten was incorporated into the regular work of the public schools in some of the larger cities.

The whole Kindergarten idea of leading the child in a natural way to learn the many beautiful things in nature that are all about him, the ethical spirit of kindly courtesy and helpfulness to others, the gentle discipline and the sunny atmosphere of the Kindergarten, soon made a strong impression upon the whole school system, and they have filtered through the teaching in all the grades, making the entire school life sunnier and happier.

From the beginning of the movement, music has been recognized as one of the most potent factors of the Kindergarten life, entering into the very heart of every game, nature-thought, rhythm and story.

COPYRIGHT 1911, SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC

A glance into one of the old standard music books, all of them now nearly, or quite, 25 years old, will reveal many strange things. The songs are almost all long, of two or more stanzas, set mostly to very uninteresting and prosy melodies; the accompaniments are largely a succession of plain chords, in no way aiding or enriching the melody, or in any way suggesting the thought of the words. The subject matter of the songs is out of date and foreign to the knowledge of the children of this period. There are songs of trades and occupations now obsolete, stilted forms of prayer and mother love, long drawn out stories with repetitions and uninteresting details. These songs and others of their kind are obviously quite incomprehensible to the child of four or five years.

The material heretofore available has nearly all been drawn from the German and is therefore rather heavy in style. In the beginning, our own writers followed the German model and only within a few years have we had a supply of really good, simple, short, high-pitched American songs for children.

We believe that our songs should be fresh, short, sweet, pure, childlike and musical; that *every* child should sing them, saying intelligibly *all* the words and giving the correct tonality.

Song is an essential in drawing out the soul life, the heart life, of childhood. It is almost as necessary as food, clothing or shelter. The haphazard singing of indifferent songs that has prevailed in most Kindergartens is harmful and pernicious; it does nothing towards conserving the inherent powers of the child. The old songs are far too long and too heavy in style, containing words that are beyond the child's comprehension, with slow tempi, many verses and monotonous melody, all outside the realm of happy, bounding child-life.

Our songs must be short and simple, and tell about things that are well understood by the child, and must be in the joyous, free, swinging movement of the child world. A child loves to sing and will sing easily and naturally, songs about the things he knows.

It is of the greatest importance that, first of all, the child should form the habit of *listening intently* to what is sung or played.

Ear training has heretofore been a sort of game in sense development. We have used devices for cultivating quickness in hearing, such as blindfolding a child and allowing him to guess the name of another child who says "Good Morning;" or, blindfolding a child, we have sounded different instruments, such as a bell, triangle, a horn, a mouth harp or xylophone, to see if he could name the different instruments from their sound. We have called attention to the sounds in the street or the passing team, asking whether the horses are heavy draft horses or light-stepping carriage horses; whether the wagon is loaded or empty, whether the gong is that of the milk wagon or the patrol wagon. All these exercises in sense development are helpful, but we have never half understood nor valued the wonderful results that may be reached with a definite and particular appeal to the ear—that "harp of ten thousand strings"—in the very beginning of the course.

In the matter of pitch, it has taken us a long time to discover that the voices of the children are, or should be, pitched high and that the low tones are the dangerous ones and should be positively forbidden. Middle "C" should rarely, if ever, be touched, and the range should be from E to E, running up to "F," or even "G," in vocal drills.

Our literature for Kindergarten songs is exceedingly meager. The beautiful poems of Stevenson and Field, which are invaluable further along in the upper grades, are almost all too big for our babies. The child stories of Riley and the heartfelt lines of the Cary Sisters are impossible. The most child-like poems of Longfellow are miles beyond the comprehension of such little children; and so on through the entire list. However, we are not wholly desolate and forlorn, for as long as the world stands, the rhymes of Mother Goose will never fail. What is there about them that fascinates the children? Nobody knows; but there it is—the children love them and will sing them to any sort of jingle, or the most doleful tunes. We all learn to love them and we

go on loving them, even beyond four score and ten. No matter where we go, they follow with their jingle of inconsequent childish cheer.

This course is built on Ear Training and Tone Development, and looks to the training, culture and care of the child voice. It is therefore constructed wholly from the vocal standpoint.

The student should be able to play the piano sufficiently well to accompany the little exercises and songs. To possess some ability at the piano is now considered absolutely necessary for one who wishes to direct or teach Kindergarten classes. It is next to impossible to do any Kindergarten work without a piano, as the games and rhythms depend fully upon it, as well as does the singing. Very great harm is often done by playing too loudly during the game or rhythm period. A firm, light touch is much better than "pounding."

The children should hear a great deal of good music from the piano during their marching, opening exercises and other general periods. It is an excellent thing to play a soft lullaby or sing the melody of some sweet song, after coming in from recess, while the children put their heads on the table, close their eyes and take a little "make-believe" nap. The quieting, soothing influence of this gentle music, played lightly and delicately, is most excellent on the nerves of the children, and is also a beginning of musical appreciation.

It is a beautiful exercise for quieting and harmonizing the turbulent little spirits as they come in for the morning, to have a five minute rest period (a little quiet hour) while listening to the piano. Selections for this music, which the children are to hear without any attempt to learn, should be made with the utmost care. Many melodies from the German Folk Songs are excellent for this purpose, when sometimes they are useless for teaching purposes. There are many beautiful melodies from the modern light operas, or musical plays, which when sung with words might prove trifling and harmful, but which, when played in this way for the "rest period," may be very helpful.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 1

Name..... { Class Letter and No. .....
Account No. .....

Town..... State..... Percentage.....

Write name, address and numbers plainly.

1. Who was the founder of the Kindergarten? .....

.....

.....

2. How was the Kindergarten established in this country? .....

.....

.....

.....

.....

.....

.....

3. What effect has the Kindergarten had on our public schools? .....

.....

.....

.....

.....

4. In what way does music help the Kindergarten?.....

.....

.....

.....

.....

5. What are some of the defects in the old song books? .....

.....

.....

.....

.....

.....

6. Name three characteristics of the modern child song .....

1.....

2.....

3.....

7. What kind of songs should be avoided?.....

.....

.....

.....

.....

.....

8. Why should little children sing in high pitch?.....

.....

.....

.....

.....

.....

9. Why is it difficult to find words for songs for little children?.....

.....

.....

.....

.....

.....

10. Name three simple devices for ear training .....

1.....

.....

.....

2.....

.....

.....

3.....

.....

.....

11. Why must the Kindergarten teacher be able to play the piano?.....

.....

.....

.....

.....

12. What kind of music should be played to the children for rest and appreciation?.....

.....

.....

.....

Give four or five examples.....

1.....

2.....

3.....

4.....

5.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS
IN PUBLIC SCHOOL MUSIC
By FRANCES E. CLARK

Lesson No. 2

The Child Voice

The time to begin singing is obviously at the time in the child's growth when singing begins, which is in late infancy. The vocal cords of a child at birth are very weak, the walls of the larynx very soft and lacking in rigidity, and the throat is very tender. It is because of this condition of the throat of the little child, that such serious danger arises from croup, diphtheria and other throat diseases in young children. This flexible condition of the cartilaginous walls of the larynx may cause it to collapse, often with serious consequences.

Ill. No. 1.

From birth up to the age of six years the vocal cords grow very rapidly, at which time a length is reached which remains with little change until the age of puberty. The cords slowly increase in strength, thickness and breadth until about the age of thirteen, but the walls of the larynx remain very weak, the bands small in size, and the entire vocal apparatus very tender.

These facts should guide the director of the Kindergarten, and the Primary and Intermediate teacher, in her effort to safeguard the voices of her little flock. The old way of permitting the children to force their voices out of the safe, natural tone, and to shout and scream in their singing, or while playing a noisy game, is most dangerous and sure to do great harm to the little, tender, immature vocal organs.

COPYRIGHT 1911, SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC

A child develops the power of language at eighteen months or two years, some precocious ones a little earlier and the slow ones a little later. The child has been conscious of the meaning of many words long before he essays speech. The singing voice or the music sense develops about two years later. A precocious child, or a child in a musical family, often sings at two and a half or three years, but the ordinary child finds his singing voice at about four years of age. Many children do not develop this power to produce the singing voice until the age of five.

At five years, then, the age when most children enter the Kindergarten, the vocal cords are just getting strong enough to produce the singing tone, but the aural sense, or faculty of recognizing musical tone, is generally not yet developed.

The ear, then, is the vital point of attack, as it were. Until the little ear can distinguish pitch of tone, can tell whether the voice or piano, in giving intervals, is going "up" or "down," it is manifest that there can be no intelligent singing.

Every child of normal physical growth can learn to sing unless hindered by some physical defect, malformation, or affection of the ear or throat. Just as one teaches a child to speak words by repeating a dozen times "mamma," "papa," "baby," "kitty," etc., coaxing the little one to try and repeat, so, when we begin to train the ear to recognize a tone or interval, and the voice to imitate it, the interval must be sung again and again, clearly and distinctly, and the little learner must listen intently and "give back" exactly the tonal concept, single tone or interval, in just the same way as he did in learning to talk.

All this process of perception must come through the auditory nerve, which reports to the brain. There are some children who hear imperfectly as there are some who see imperfectly, but in the case of the ear we may train it to keener perception by judicious, persistent, insistent tapping on the sensitive nerve and calling upon it for response.

It is the province of the Kindergarten to thus train and develop the sense of musical hearing, and to foster and cultivate very tenderly the weak and delicate vocal cords that must reproduce these tonal concepts.

The little child shown in Illustration No. 1, on the first page of this lesson, listening intently to the song of the bird, is just beginning to hear tone intelligently and to recognize pitch. At three and a half years he is beginning to sing little melodies and, by humming, to follow little tunes played on the piano.

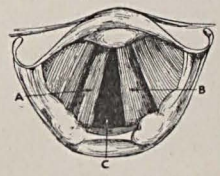
Music consists of sound. Sound waves are caused by the air being set in motion by some movement or percussion, and they vary as to the number of vibrations per second. The faster the vibrations of the wave, the higher the sound, thus producing what we term pitch, or "highness" and "lowness," of musical sounds.

The human ear can recognize or distinguish the sound produced by vibrations varying from 16 to 38,000 per second, or eleven octaves.

It is estimated that a string, or a column of air in an organ pipe, giving the sound represented by CCCC, three octaves below middle C, will make 32 vibrations per second. For the next octave above this one, represented by CCC, the vibrations will be 64 per second, or double the original number. For CC, the number of vibrations will be doubled again, or 128 per second; and so on for the still higher octaves. For the sound which we now call middle C, we find 256 vibrations per second. These various octave sounds differ from each other only in their relative acuteness, just as the series of letters, AAA differ only in point of size. The intermediate sounds passed over in rising from one C to another have also their proportionate rates of vibration.

While the human ear can recognize and distinguish so large a number of these pitches, the human voice can reproduce only a comparatively limited number of them. The human vocal organs are built on the general plan of a reed pipe, the reed being supplied by two vibrating membranes called the vocal cords, stretched across the larynx. These vocal cords are fastened to the cartilage at one side and both ends, but they are free at the meeting edges. Illustration No. 2 will make this clear to you.

Ill. No. 2



A and B in this illustration indicate the vocal cords; C is the glottis.

To produce sound it is necessary that these membranes be stretched, and the pitch of the voice depends on the length of these vocal cords and their tension.

The closeness of the slit between the cords, and the cavities of the mouth, nose and head, strengthen or weaken the tone, while the size and shape of the opening of the mouth give quality to the tone. These cavities of the mouth, nose and head represent the pipes of a reed organ, and by varying the shape and size of the opening of the mouth, and the force or intensity by which the tone is vibrated in the cavities, there is produced an ever varying "clang," or color, of tone.

It is a great mistake to suppose that all cultivation of the voice must be deferred until maturity. While the vocal organs of the little child are, as has been said, extremely weak, the ear is at the point of its best development. The old saying, "Little pitchers have big ears," reveals a physiological truth, in that the ear in early childhood is more acute than at any other period in life; hence, if we are wise, we shall direct our attention to cultivating this faculty while it is in its highest state of activity. The correct formation of the mouth for producing the different vowel sounds, the attention to clear enunciation which is evidenced in the speech of cultured people, may just as well be taught in childhood as in mature years, thus giving the child the benefit of the correct use of his organs of speech all through the years of childhood and youth.

The contention of many vocal teachers that children ought not to study voice production, has arisen from a lack of discrimination, both on the part of school music teachers and private vocal teachers, as to just what constitutes safe and helpful cultivation of the voice during childhood and youth. So-called voice exercises, vocalizes, difficult exercises in breathing in so-called voice-culture work are indeed harmful to the immature voice; but simple exercises for training the ear, exercises for placing properly the vowel sounds in the mouth, and exercises in placing the head tone should by all means be used freely in the years of childhood.

NOTE:—It is well to prepare the material in Lessons Nos. 1 and 2 as an informal lecture to be given to the mothers of the children of the class. It might be a good plan to invite them to the school room after school hours, and give them a little talk along the lines suggested in these two lessons. This will serve the double purpose of securing their co-operation in your work and creating a community interest in the work of the school.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 2

Name..... Class Letter and No. .....
Account No. .....

Town..... State..... Percentage.....

Write name, address and numbers plainly.

1. When should a child begin to sing?.....

.....

.....

2. What is the condition of the larynx of a child of five?.....

.....

.....

.....

.....

.....

3. (a) What change occurs in the vocal cords from birth to the sixth year?.....

.....

.....

.....

.....

.....

(b) From the sixth to the thirteenth year?.....

.....

.....

.....

.....

4. At what age does the sense of pitch develop?.....

.....

.....

.....

5. How would you begin to teach a little child to recognize pitch? Discuss this fully.....

.....

.....

.....

.....

.....

.....

.....

6. (a) Of what does music consist?.....

.....

.....

.....

.....

.....

(b) Describe fully the action of sound waves.....

.....

.....

.....

.....

.....

.....

7. What is the number of vibrations per second which gives the pitch of middle C?.....

.....

.....

8. In the human throat, what constitutes the vocal apparatus?.....

.....

.....

9. What gives variety to tone?.....

.....

.....

.....

.....

10. Why should children be taught correct tone-placing?.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 3

September

With the principles given in the preceding lessons in mind, let us go into a kindergarten circle of forty little tots of four or five years of age, on a bright morning in September and begin our journey to song-land.

The writer of this course desires to make these lessons exceedingly practical, realizing that the purpose for which they are studied is to give them again to the children. To do this, it is necessary not only to present the subject matter clearly, but also to give Model Lessons showing how to teach.

In these model lessons the thought-material should be drawn entirely from the children's environment, in order that the work in tone matching may be real to the children. The ordinary child comes to Kindergarten with a vocabulary of perhaps five hundred words. These known word-symbols we are to use in various ways to teach him the facts in nature study, tone-work and ear training. If, then, we take these familiar words referring to things and conditions that are present and real, and put them into the form of song-speech, we lead the child easily into the realm of tonal expression. The condition of the weather, his own name, pictures on the wall, flowers in a vase, sounds in the street, all appeal to the child because he can feel and know them.

Notice the interchangeable use of the words "sing" and "say" in the following lesson. Music is a language, and we can, in this way, make a very close connection between the speech which the child brings to the school and the new speech, or song, which he is to be taught.

In giving these lessons we will use the name, Miss Elliott, for that of the teacher. You will, of course, substitute your own name for hers, and the names of the children in your class for the children's names used in the Model Lesson.

Note: In these "model" lessons the normal instruction that is intended for the teacher is printed in small type, the "model" lesson itself in larger type, and the specific instructions for the teacher's guidance while giving the lesson, in italics.

Copyright MCMXI by Siegel-Myers Correspondence School of Music

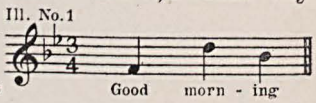
When illustrations in the lesson are used to indicate the musical expression of certain words, you should sing these illustrations to the children two or three times in a high pitch, although not necessarily using the identical tones which are given in the lesson. The children should listen intently and then give back to you accurately, just what they have heard.

In these lessons you will be both teacher and pupil in turn. We use the little word-melodies and songs to catch and hold the attention of the children who come to Kindergarten, perhaps nervous, and all unaccustomed to the school atmosphere.

MODEL LESSON

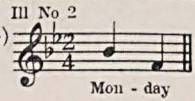
A bright and friendly greeting to the children will tend to dispel any nervousness which they may feel, and create the right feeling in the class room.

If it is bright, say to the children, Good-morning! Isn't this a beautiful morning? or, It is not so bright today as it was yesterday, but we can have sunshine in our room just the same. Now, I shall say Good-morning to you in another way. (*Sings*)



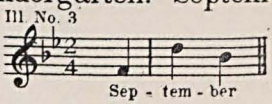
Can you say Good-morning to Miss Elliott in this new way? (*Children sing*) Ah! some of you did it nicely.

Who knows what day of the week this is? Monday? Listen, Miss Elliott will say it in the new way. (*Sings*)



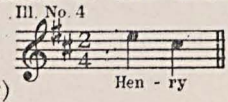
Now you may say "Monday" in the new way. (*Children sing*).

What month is this when we first come to Kindergarten? September? Listen, Miss Elliott will sing it for you. (*Sings*)



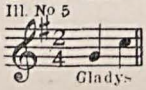
You may say it. (*Children sing*).

I wonder what is the name of this dear little boy? Henry? Oh! I am going to sing it. (*Sings*)



We are all glad to know Henry. Call him. (*Children sing*) Henry, can you sing your own name? (*Henry sings*). Very well.

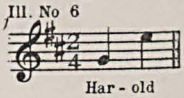
I wonder what is the name of this little lady? Gladys? Oh! Listen, Miss Elliott will sing it. (*Sings*)



And what may be the name

of this curly head? Harold? Listen, Miss Elliott will sing it. (*Sings*) Isn't that a pretty name? All call Harold. (*Children sing*)

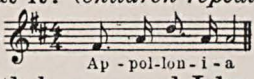
Ill. No 6



Harold, can you sing your own name? (*Harold sings*) Not quite right. Harold will do it better tomorrow.

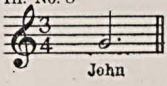
What can be the name of this little tot? Appollonia? That is a long name for such a little girl. Listen! (*Repeat the name*). Listen again. (*Repeats the word*). Can you all repeat it? (*Children repeat*). Now Miss Elliott will sing it. (*Sings*)

Ill. No. 7



Here is a picture of a dear little boy named John. (*Showing a photograph*). Isn't John a fine name? We have a little John here in Kindergarten. Listen! Miss Elliott will sing his name. (*Sings*).

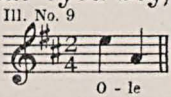
Ill. No. 8



You may sing it. (*Children sing*).

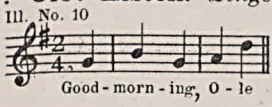
And this nice, little blue-eyed boy, what is your name? Ole? Listen! (*Sings*)

Ill. No. 9



Let us say, Good-morning, Ole. (*Sings*)

Ill. No. 10



See if you can sing, Good-morning, Ole. (*Children sing*).

Now sit very still, and Miss Elliott and the piano will sing a nice Good-morning Song for you. (See page four for the song.)

This Good Morning Song is the first step in rote singing. In a rote song, we must present first the complete picture; that is, sing the song entire to get the whole story before the children. After singing the song entirely through, bring out by questioning the thought contained in the words.

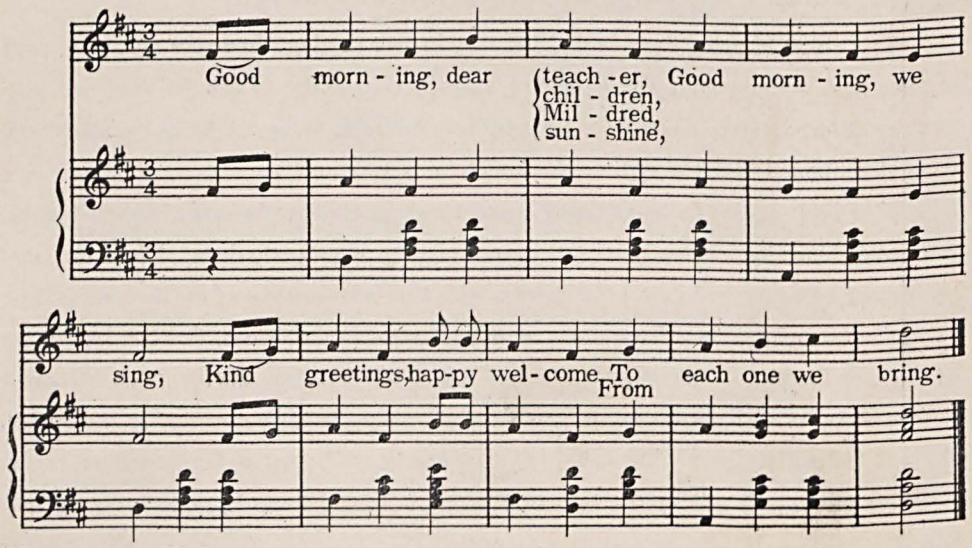
Now sing again the entire song, permitting the children to hum while you sing. This practice of humming is very beneficial in tone placing, if properly done. Close the lips teeth apart, and sing with "M" very lightly, with absolute freedom of the throat. The danger in humming arises from a forced tone focused in the throat. See that it is done lightly and focused in the extreme front of the mouth, between the lips. This humming tone must be of so light a quality that the children can hear your voice, or the piano, above it distinctly. Usually, humming it twice will be sufficient to fix the melody in the children's minds. Permit them, then, to attempt to sing the words, or as many as they can remember.

Always correct mistakes instantly and allow the children to try singing the words without your help. Stop instantly should they go wrong, and give the correct tone or interval. Do not permit them to go over it incorrectly. When the song is well learned you may sometimes join with them in the singing, for the comradeship and joy of singing together. Generally, however, have the children sing without your help, since it is impossible for you to detect their mistakes if you sing with them.

Play the melody through without the accompaniment, and only use the accompaniment later when the song is well learned. The accompaniment is apt to disturb the child's mind and distract the attention from what you want to impress upon him.

Now close the little lips and play that you are little bees and hum what the piano says, while Miss Elliott sings the song. (*Children hum while teacher sings and plays*). Now you may repeat the words after Miss Elliott. (*Teacher gives words by phrases, children imitating*). Now let us say them again. (*As before*). Now let us be little bees again while Miss Elliott sings. (*Children hum and teacher sings*). Now try to tell me all the words of the song. (*Children repeat the words of the song alone*). Now you may try and sing as many words as you can remember. (*Play the piano while the children sing*). Now we will all sing it together. (*Finish the lesson by playing and singing the song through once, together with the children*).

GOOD MORNING



Now we will have a game.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 3

Name..... Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Why should the thought material for tone matching be drawn from facts or objects known to the children?.....

.....

.....

.....

2. What is the extent of the vocabulary of the child of four years?.....

.....

.....

3. Give three sets of ideas (other than those given in the lesson) which the teacher should use in tone-matching exercises.....

   1. .....

   2. .....

   3. .....

4. In starting the Kindergarten work for the year, what should be the first step in leading the child from speech to song?.....

.....

.....

.....

5. Discuss the psychological principle involved in this process.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

6. In giving a little phrase in tone-matching to the class, why should the teacher sing it two or three times before the child is allowed to attempt to repeat it?.....

.....

.....

.....

.....

.....

7. In what way does the singing of the names of children assist in overcoming timidity?.

.....

.....

.....

8. (a) Where should the tone be focused, or placed, in drilling the children on humming?

.....

.....

(b) Give a test which can be used to determine the correct condition.....

.....

.....

.....

9. In learning a rote song, why should humming be used by the pupils?.....

.....

.....

10. Why should the teacher not sing with the children, in learning a rote song?.....

.....

.....

.....

.....

11. If you are teaching in the Kindergarten and can now put the Model Lessons of this particular part of the course to immediate, practical use, you should memorize the sequence in which the instruction is given in each lesson, and follow this order in your own teaching, only varying from the Model Lessons by using the names and objects at hand in your class.

If you do use these Model Lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in giving it, and give an account of the results you obtained from its use.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 4

September
II

The Kindergarten teacher must have a true and musical ear, to teach successfully the work called for in these lessons. Should it chance that your ear is imperfect, and that you cannot correctly give back such tones as are given in these lessons, after hearing them on the piano, you must, yourself, study and practice all of the actual work given in the Model Lessons of the Kindergarten Series of this Course, before attempting to teach any of them.

Take the little illustrations in tone matching given in these lessons (by tone matching we mean the "matching," or "returning," or "giving back," exactly, the tone heard from another voice or the piano), and play them clearly and distinctly, first one note and then the other, once, twice or three times. Always listen carefully, and then repeat, or "give back," with your own voice, the exact tone heard, using, of course, the name or word given in the illustration. By working in this manner, through the illustrations given in the Model Lessons, and by inventing little exercises for yourself, you can soon train your ear so that you can readily and easily distinguish differences in pitch.

You should always prepare each day's lesson before giving it. Think of the objects, materials, flowers or fruits you will have in the room, or that are likely to be brought to you, and use this material for tone matching work. Always try to have at hand the objects about which the children are singing.

In studying the Model Lessons, remember that they are intended as models only. They contain suggestions for topics to be treated, and methods for presenting the subjects to the pupils, but they are not intended to be exhaustive. If the objects mentioned in the Model Lessons are not convenient for you to use, select others which may be obtained more easily. Always try to make the work in tone matching, and in the object lesson, fit in with the materials which you have at hand. This means the cultivation of resourcefulness on the part of the teacher; but this, you must realize, is an essential part of your equipment.

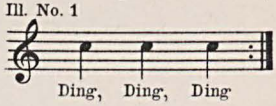
We shall use for the model in this lesson a little story about bells. Have at hand a little bell, either a toy or a small class-bell; or call attention to the bells that are actually heard from your school room. You might give the same lesson, using for illustration the various whistles heard from the school window, or signal gongs used in your school.

Let us suppose that you have in your hand a bell of some kind; the lesson will then be after this fashion:

Copyright MCMXI by Siegel-Myers Correspondence School of Music

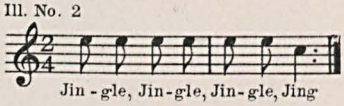
Here is a little bell. (*Hold up the bell for children to see. Ring bell.*) See, it says, Ding, Ding, Ding. Listen. (*Teacher sings.*) Now, you may sing what the bell says. (*Children sing.*)

Ill. No. 1



How does the sleigh bell go? (*Ring sleigh bell.*) Listen, and Miss Elliott will sing what the sleigh bell says. (*Teacher sings as in Ill. No 2.*) Mary may try to sing it all alone. (*Mary sings.*) Very well, Mary. Frank, you may try it. (*Frank sings, but not correctly.*) Not quite right, Frank. Listen, Miss Elliott will sing it for you again. (*Teacher sings.*) Now you may try again, Frank. (*Frank tries, with a little better result.*) That is better. Frank will soon learn to sing it nicely.

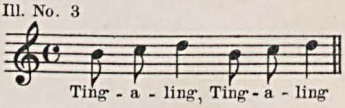
Ill. No. 2



Notice, that you must not discourage Frank, but repeat the tone, inducing him to listen more closely, and urge him to try again.

Now, how does the telephone bell go? Ting-a-ling, Ting-a-ling! Listen, and let the piano sing it for us. (*Teacher plays and sings as in Ill. No 3.*) Now you may sing Ting-a-ling, as the piano did. (*Children sing.*) Now, Grace, you try it alone. (*Grace sings*) Very good. Maurice may try. (*Maurice does not respond*). Do you not want to sing it, Maurice? Come over here, and sing it for Miss Elliott very softly. (*Maurice comes, but cries.*) Oh! Maurice is just a little afraid today, but he will sing it nicely tomorrow. Everybody is going to learn to sing alone.

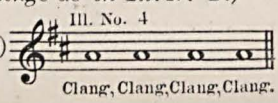
Ill. No. 3



Do not attempt to force Maurice to sing, and do not permit the children to laugh at him for crying, for he does not know why he cries. Simply make the suggestion that he will do it tomorrow, and he probably will respond gladly then, as the other children do. The secret of effective teaching is to make the child *want to sing*, and so we must stimulate the interest, if it is lacking, by means of suggestion.

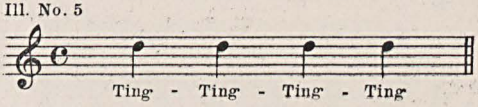
And how does the fire wagon go? Clang, Clang, Clang, Clang! Let us listen while the piano sings it. (*Teacher plays and sings as in Ill. No 4.*) Now let us all sing it together. (*All sing.*) Again. (*All sing.*)

Ill. No. 4



Now, how does the clock at home go? Ting, Ting, Ting, Ting! Listen, while Miss Elliott sings it with the piano. (*Teacher sings and plays.*)

Ill. No. 5

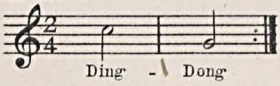


Fanny, how does your clock go? (*Fanny sings Ding, Dong.*) Let us all sing Fanny's clock story. (*All sing Ding, Dong, imitating Fanny.*)

Howard has an old clock at home. How does it go, Howard? (*Howard sings Cuck-Coo, Cuck-Coo.*) What a pretty story! Let us all sing Howard's clock story. (*All sing Cuck-Coo, Cuck-Coo, imitating Howard.*)

How does the bell on the school house go? Ding-Dong, Ding-Dong! Listen carefully, while Miss Elliott sings it again with the piano. (*Teacher sings and plays.*)

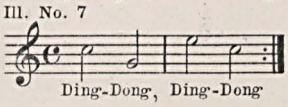
Ill. No. 6



Now you may all sing it together. (*All sing.*)

Let us play we are pulling the big rope, and sing Ding-Dong, two times. (*Teacher plays and children sing.*)

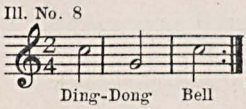
Ill. No. 7



Now we will close our lips and hum, while the piano sings again. (*Piano repeats and children hum.*) Now you may hum while Miss Elliott sings with the piano. (*Teacher sings Ding-Dong and plays; children hum.*)

Now listen, while Miss Elliott and the piano sing this little story. (*Teacher sings and plays.*)

Ill. No. 8

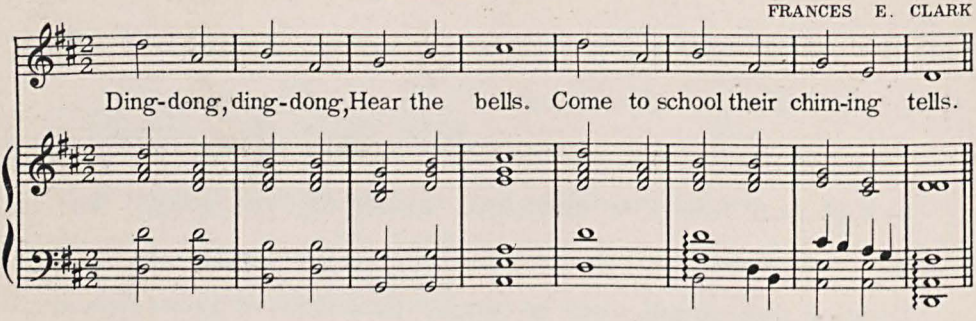


Now you may sing it and the piano will help you. (*Children sing while teacher plays.*)

Now we will take a real little story about the bells. Let the piano say it first. (*Piano plays Bell Song. See Page 4.*) Now Miss Elliott will sing the words for you. (*Teacher sings, playing the melody only.*) Now you may sing as much as you can remember. (*Children sing without piano.*) What? A mistake? Close the little lips and hum it very softly this time, while Miss Elliott sings it for you again. (*Repeat song.*) Now we will get it this time. (*Children sing again with piano.*) That was very nice. Tomorrow you may sing this little song for me again.

BELL SONG

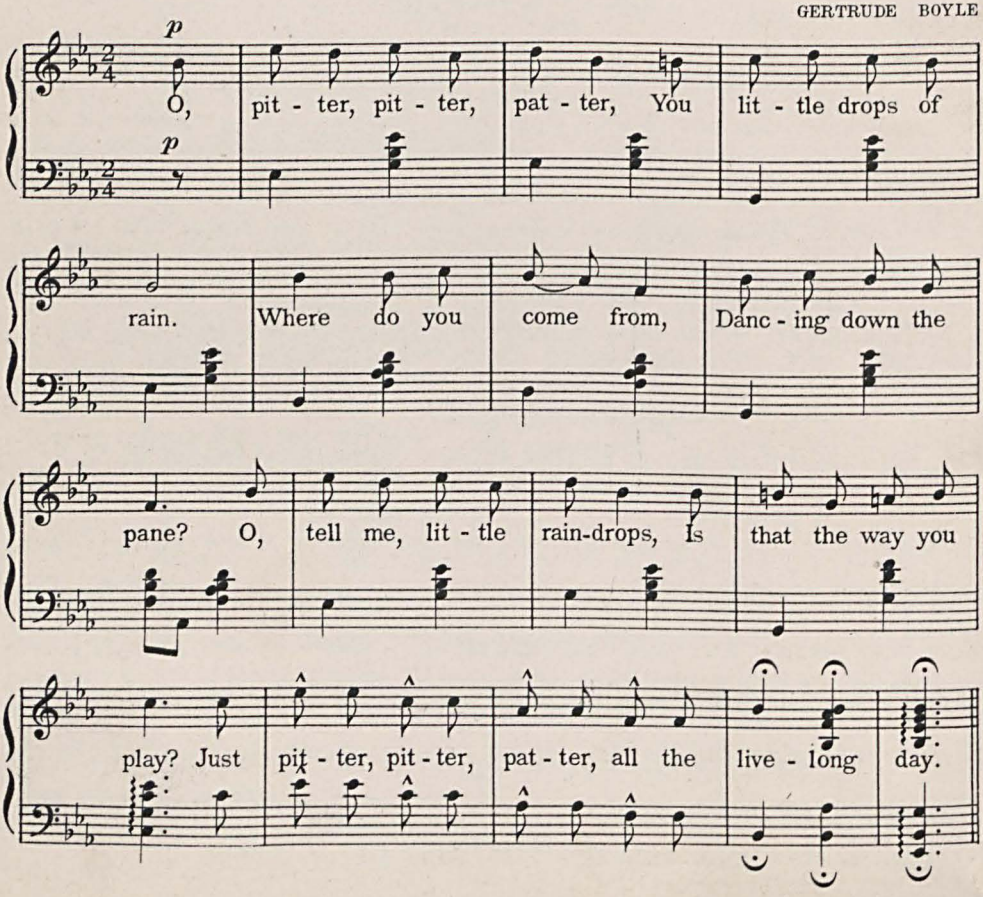
FRANCES E. CLARK



Here is a song that is too hard for little folks to sing today. But you may listen while the piano sings it for us. Miss Elliott will sing it with the piano, and we will all learn to sing it some day when it is raining. (*Sing Rain Song with accompaniment*).

RAIN SONG

GERTRUDE BOYLE



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 4

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. How can you improve your own ear?.....

.....

.....

.....

.....

.....

2. What is meant by tone-matching?.....

.....

.....

.....

.....

.....

3. In giving tone-matching exercise, why should the teacher have at hand the objects about which the children are singing?.....

.....

.....

.....

.....

.....

.....

4. Why is a bell a good tone to imitate?.....

.....

.....

5. In the Model Lesson, why does Frank not sing correctly?.....

.....

.....

6. Why should the teacher encourage such a boy although his effort is imperfect?.....

.....

.....

7. Discuss the pedagogical principles involved in the treatment of the child who will not do what you ask of him.....

.....

.....

.....

.....

8. What should the teacher say to the class, if the children laugh at the failure of a pupil?

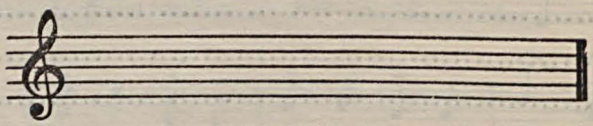
.....

.....

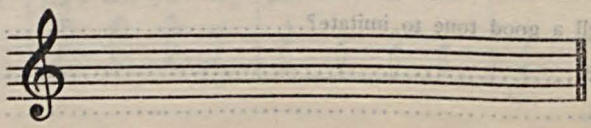
.....

.....

9. Write, on the staff below, what you would suggest as a tune for the Cuckoo story.....



10. Write, on the staff below, what a child might give as an imitation of the Cuckoo clock.



11. If the children make a mistake in learning a rote song, why should the teacher ask them to hum the melody? Discuss fully.....

.....

.....

.....

.....

.....

.....

12. Why should a song for a rainy day be prepared beforehand?.....

.....

.....

.....

13. If you are teaching in the Kindergarten and can now put the Model Lessons of this particular part of the course to immediate, practical use, you should memorize the sequence in which the instruction is given in each lesson, and follow this order in your own teaching, varying only from the Model Lessons by using the names and objects at hand in your class.

If you can use these Model Lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in giving it, and give an account of the results you obtained from its use.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer."

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No. 5

September
III

The effort spent with the pupils in getting the proper placing of the vowel sounds, and a pure, soft, forward tone, is repaid a hundred times, since it is reflected immediately in the speech of the children in the Kindergarten, and, later on, in the speech, reading and singing of the grade pupils. By becoming responsible for this one phase of the work, the Kindergarten lays the ground work for the musical future of the child, and correlates its work with that of the grades.

A few years ago, fifty per cent of the pupils leaving the Kindergarten for the first grade were unable to sing a phrase or a song correctly. The work of the first grade teacher who received such pupils from the Kindergarten, was, for three months or more, almost wholly given up to tone matching, in an effort to develop the voice. This foundation was absolutely essential before it was possible for her to go forward with her own song work. By using the proper Kindergarten methods, this can all be changed.

In the Kindergarten Schools of the City of Milwaukee, where the system of instruction contained in these lessons has been developed, at least ninety per cent of the children in the Kindergartens are able to give back tones correctly, or to reproduce tonal concepts. Many classes are sent out at the end of the year without a single untrue voice. We consider it evidence of failure in methods of work, and a proper cause for criticism, if a class is sent into the first grade from the Kindergarten, without a high percentage of individual musical development.

Lessons Nos. 3 and 4 contain material for a morning class in the Kindergarten. In nearly all Kindergartens there are two sessions, with one set of children in the morning, and another set in the afternoon. The younger children usually come in the afternoon, since it may be desirable for them to sleep late in the morning.

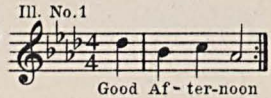
These very small children are often frightened when coming into the new environment of the Kindergarten. It is usually better for the work of the class if the mothers do not remain in the room, as the children forget their woes more easily if the parent is not there to sympathize with them. There will certainly be one or more timid ones who cry. There is nothing that will so soon induce them to stop crying as music; so, the sooner you start a little song, or play a melody on the piano, the better it will be for the order of the schoolroom.

The subjects for tone matching in the following model lesson, intended for the afternoon session, will again be drawn from the familiar words and ideas to which the children are accustomed. The words "mamma," "papa," "baby," and the names of children and flowers can be utilized for the little phrases which constitute the ear training exercises.

Copyright MCMXI by Siegel-Myers Correspondence School of Music

Good Afternoon, children; the sunshine is beautiful today. What! You have brought some flowers for me? Thank you. The fields are all golden and brown with beautiful things, and the gardens are bright with pretty flowers. What did mamma say when she greeted Miss Elliott? Good Afternoon? Listen, Miss Elliott will sing Good Afternoon. (*Teacher sings.*)

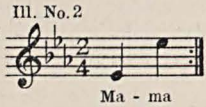
Ill. No.1



That is a long story, isn't it? Will you try to sing it, too? (*Children sing.*) Ah! Good Afternoon is a long word. Say it once more. (*Children say, Good Afternoon.*) That is better. Now, we will try to sing, Good Afternoon, once more. (*Children sing.*)

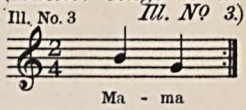
I know somebody we are all thinking about: Mamma. (*Teacher sings.*)

Ill. No.2



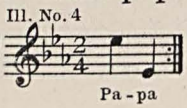
Ah! We know that word well. Listen again. (*Teacher sings again.*) All call, Mamma. (*Children try without success.*) Miss Elliott will say it in another way. (*Teacher sings as in Ill. No 3.*) All try again in this new way. (*Children try with better results.*) That is very good indeed.

Ill. No. 3



I wonder where papa is today. Listen, Miss Elliott will call him. (*Teacher sings.*)

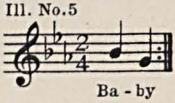
Ill. No. 4



All call, Papa, as Miss Elliott did. (*Children sing.*)

Did we leave the baby at home? Listen, can you call, Baby, like this? (*Teacher sings.*)

Ill. No.5



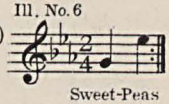
Now, can you call Baby? (*Children sing.*) Oh no, very, very softly, or you will wake the baby. Now, listen again. (*Teacher sings again.*) Now you may try it again, very softly this time. (*Children sing.*)

You must emphasize constantly the necessity for singing softly. A loud tone indicates that the children have placed the tone in their throats, rather than forward where it should be. Always bear this in mind in your tone matching work.

Children are always interested in flowers, and in this season of the year some child is almost certain to bring a bouquet to you; perhaps a bunch of the familiar sweet peas. Should it chance to be some other flower, substitute its name for the one given in this lesson. Utilize this incident, or any other, for your exercises in tone matching.

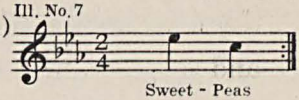
Who knows the name of this flower, John brought me? Sweet Peas? See, what pretty colors they have. Listen. (*Teacher sings.*) Can you sing it? (*Children sing.*) Very pretty. Listen, while Miss Elliott sings it another way. (*Teacher sings.*) Now, children, you may sing it that way, too. (*Children sing.*)

Ill. No. 6



Sweet-Peas

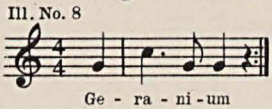
Ill. No. 7



Sweet - Peas

And Hans has some flowers, too. What are these? Geraniums? My! what a long word? (*Teacher repeats the word.*) Can we say such a long word? (*Children repeat.*) Listen, Miss Elliott will sing it for you. (*Teacher sings.*) Listen again. (*Teacher sings again.*) Now, you may try. (*Children sing.*) That is a hard word. We will sing it again tomorrow, a little better.

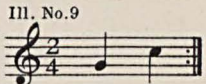
Ill. No. 8



Ge - ra - ni - um

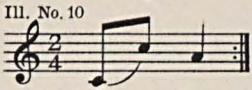
What has Jamie in his hand? Two beautiful Peaches. Let me sing a little song-story to you about them. (*Teacher sings.*) Let us all sing it. (*Children sing.*) Now, let the piano sing it in a different way. (*Teacher plays.*) Listen again. (*Teacher plays again.*) Now, let us all sing it that way. (*Children sing.*) Now, Jamie will sing it all alone. (*Jamie sings.*)

Ill. No. 9



Pea - ches

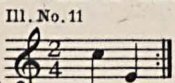
Ill. No. 10



Pea - ches

I wonder what is the name of this little girl. Mary? Listen. (*Teacher sings.*) Now, Mary, you sing it. (*Mary sings it, but too low in pitch.*) Once again, a little higher. Listen to Miss Elliott sing it. (*Teacher sings again in a little lower pitch.*) Now you try, Mary. (*Mary sings it successfully.*)

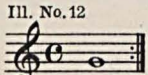
Ill. No. 11



Ma - ry

What can be the name of this little boy? Frank? That is a fine name. Listen. (*Teacher sings.*) Now, John, you call Frank. (*John sings very loud.*) O, not so loud, John. Very gently, and try to save your little throat, so that you may sing well when you grow up to be a man. Listen again. (*Teacher sings again very softly.*) Now, you try. Can't you sing quite so high as that? Very well, then. Listen once more. (*Teacher sings again in lower pitch.*) Now, you sing it, John. (*John sings.*) That is much better.

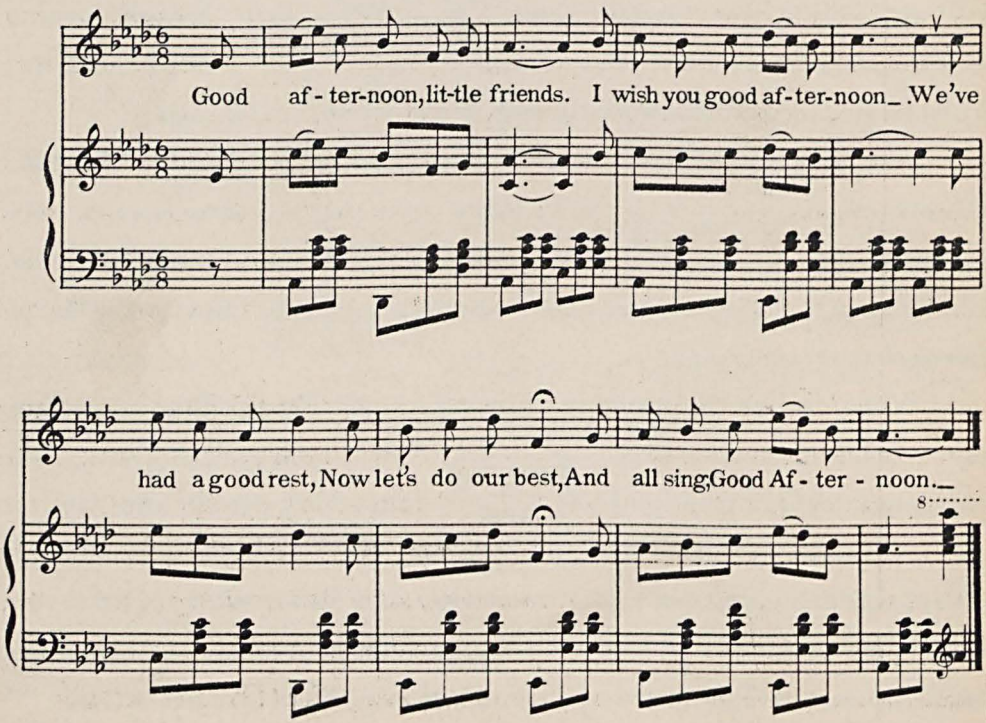
Ill. No. 12



Frank

Now, let us all listen while the piano sings us a Good Afternoon song. This is what the song says. (*Teacher repeats the words of the Good Afternoon song, given below.*) Now, listen. Miss Elliott will sing it with the piano. (*Teacher sings and plays.*) Now close your little lips and play you are bees, and try to hum while Miss Elliott sings. Do it this way. (*Teacher and children hum together a few notes of the song; then the teacher sings the song through while the children hum it.*) Now, try to say the words with Miss Elliott. (*Teacher and children repeat the words.*) Now, hum again while Miss Elliott sings. (*Children hum and teacher sings.*) Now you may try to sing as much of this little song-story as you can, but you must sing it very, very softly, so that you can hear Miss Elliott play the piano all the time you are singing. Let us all join hands while we sing it this time. (*Children join hands and sing while teacher plays.*)

GOOD AFTERNOON



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 5

Name..... { Class Letter and No. ..... / Account No. ..... }

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is the immediate and ultimate benefit of tone placing exercises?.....

.....

.....

.....

2. Why is it so necessary to emphasize this point in school work?.....

3. Discuss the psychological effect of music on restless children.....

.....

.....

4. What percentage of children should be able to sing correctly, after receiving the training outlined in the Kindergarten Series of this Course of Lessons?.....

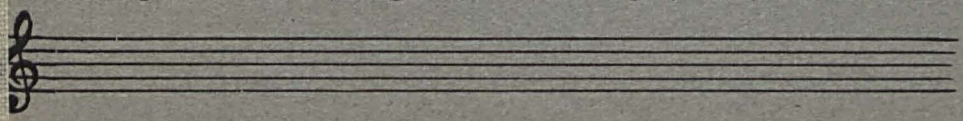
.....

.....

.....

.....

5. Give on the staff below, original tone matching phrases which may be used on the following words: Garden, Marguerite, Flowers, Marigold, Mama, Papa.....



6. Give a report of the success a teacher should have, in gaining accurate responses from the children, at the end of the third lesson on the subject of tone matching.....

.....

.....

.....

7. Should there be much difficulty in securing a soft tone quality from the children?...

.....

.....

8. Give a short model lesson emphasizing the soft tone, using any subject you wish for the tone matching.....

.....

.....

.....

.....

.....

.....

9. Make a careful analysis of the system of teaching a Rote song, as explained in Lessons Nos. 3 and 5. Give, in detail, every step of the process.....

.....

.....

.....

.....

.....

.....

10. If you are teaching in the Kindergarten and can now put the Model Lessons of this particular part of the course to immediate, practical use, you should memorize the sequence in which the instruction is given in each lesson, and follow this order in your own teaching varying only from the Model Lessons by using the names of the children and objects at hand in your class room .....

If you can use these Model Lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in giving it, and give an account of the results you obtained from its use.....

.....

.....

.....

.....

.....

.....

11. *Grade teachers only should answer the following question:*

If you are a grade teacher and have pupils in your class who are deficient in the singing of Rote songs, you can apply the principles of this lesson directly to correcting the faults which you find. The methods in presenting these subjects are practically the same for children of all ages; the only changes would be in the language you employ in addressing the children and in the use of more advanced material.

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes which you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SEND YOUR LESSON TICKET WITH THIS EXAMINATION PAPER.

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson Nº 6

September
IV

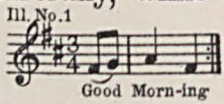
At first a large number of children will be found who are unable to give back any tones correctly. The little ears are untrained and you will get, in response to your tone matching phrases, all sorts of sounds and noises. You will find many children like John, mentioned in Lesson Nº 5, who shout the tone back to you as if their lives depended upon it. You will find others who always sing in a low pitch, and, seemingly, are unable either to sing above a certain tone, or to reproduce the tones you give them. In any case, you must not become discouraged, but work patiently, though not too persistently at any one time, to train the children's voices to reproduce, both in quality and pitch, the tones which you give them. For instance, if you find a child who can sing only in a low pitch, you should try two or three times to have the child imitate your high pitch; but, if this seems impossible for him to do, you must drop to the pitch he is giving, no matter where it is, and imitate his tone. You thus establish a bond of common endeavor, and, through this bond, you can eventually lead him from the tone which he gives you, to the natural high pitch of a child's voice. As stated in Lesson Nº 2, the natural range of a child's voice is from E to E, or even F or G in many cases. The low tones are dangerous, and this makes it all the more important that the child, in his tone matching, should constantly be encouraged to sing in a high pitch.

In teaching the little Rote Song (literally, a song which is learned by rote, or memory) you should, as you have seen, give the entire song to the children at once. You must make a complete mental picture of the song for them, by singing the words through without a pause. The melody of the song will be fairly familiar to the children when they have heard the song once and hummed it once or twice. They will also have caught many of the words, since these songs are short and simple. There will, however, be some of the children who do not sing the melody correctly, and even the best of them will drop out an occasional word.

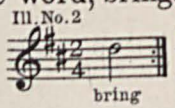
It is well, then, in taking up a song for further study, to sing it through completely. Sing it the second time, while the children hum and listen for the words. Now take the phrases one by one, and see that the class can say every word. Then have them sing the phrases, giving special attention to any difficult interval in the melody or any mistake in the words. Never permit the children to go on singing anything incorrectly. Stop them instantly when you hear a mistake, and give, with your own voice, or with the piano, the proper word or interval.

In this lesson we will study again the Good Morning song found in Lesson Nº 3, with the aid of the suggestions which are given above.

Copyright MCMXI by Siegel-Myers Correspondence School of Music

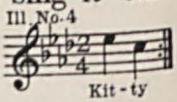
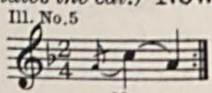
I wonder if we remember our Good Morning song? Listen, while Miss Elliott and the piano sing it for you again. (*Teacher sings and piano plays the song in Lesson Nº 3.*) Close your little lips now and hum it this time. (*Children hum while teacher plays.*) Now you may sing as much as you can remember. (*Children sing while teacher plays the melody. Teacher stops at the first mistake.*) Ah! There was a mistake. Some one sang the wrong tone on the words, Good Morning. Listen carefully, while Miss Elliott sings, Good Morning for you. (*Teacher sings.*) Ill. No. 1  Now, try again. (*All sing, Good Morning.*) That was better. Now, remember always to sing like that when we say Good Morning, in the song. Now, all try to sing the first line again. (*Children sing.*)

Good Morn-ing

I hear someone singing the wrong tone on the word, "bring." Listen, and let Miss Elliott sing it for you. (*Teacher sings.*) Ill. No. 2  Now you try. (*Children sing.*) That is much better. Now let us sing the whole song. (*Children sing while teacher plays.*)

bring

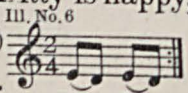
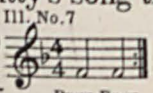
Very often a little cat, or a dog will follow some child to school. This gives you an excellent opportunity to inculate a love for animals in the children. Welcome the little intruder and make the occurrence a pleasurable incident of the day. You can readily obtain from it material for tone matching, following our general principle of drawing the objects for this work from the immediate surroundings.

Well, well, who comes here? A dear little Kitty has come to visit us. Come here, Kitty. Do not be afraid. Let us all call Kitty this way. (*Teacher sings.*) Ill. No. 3 Now you try it. (*Children sing.*) Let us try to sing it another way. (*Teacher sings and then children.*) Ill. No. 4  What does the Kitty say? (*Children answer, Meow.*) Clarence, you say Meow, just as Kitty does. (*Clarence imitates the cat.*) Now, Miss Elliott will sing what the Kitty says. (*Teacher sings.*) Ill. No. 5  Fanny, you try to sing it the way Kitty does. (*Fanny sings.*) Fred, you try it the way it sounds to you. (*Fred sings.*)

Kit - ty

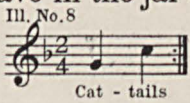
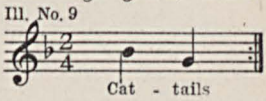
Kit - ty

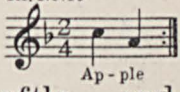
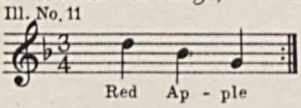
Me - ow

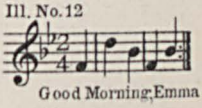
When the Kitty is happy, she sings her own little song, Purr, - Purr, (*Teacher imitates.*) Ill. No. 6  Now, let us sing Kitty's song the way she does. (*Teacher plays and children sing.*) Ill. No. 7  Now we will send the Kitty home. All say, Good Bye, Kitty. (*Children respond.*)

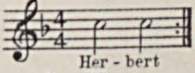
Purr, Purr

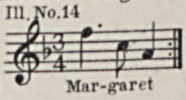
Purr, Purr

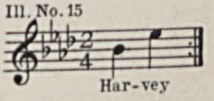
Harry, you tell me what we have in the jar on the shelf Cat-tails? That is right. Listen. (*Teacher sings.*) Ill. No. 8  See, they look just like little brown pussies. Listen again. (*Teacher sings again.*) Now the piano will sing it another way. (*Teacher plays.*) Ill. No. 9  Now, let us all sing it. (*Children sing.*) Now, James will sing it. (*James sings.*) Emma, you sing it. (*Emma sings.*) Gladys, will you try? (*Gladys sings incorrectly.*) Almost right. Now, listen again. (*Teacher sings.*) Try again, Gladys. (*Gladys sings.*)

What have I in my hand? An Apple. Listen. (*Teacher sings.*) Ill. No. 10  All sing it. (*Children sing.*) Not so loud; always sing very softly and sweetly. Once more. (*Children sing.*) What color is my Apple? Red? Listen. (*Teacher sings.*) Ill. No. 11  Can you sing Red Apple? (*Children sing.*)

Let us say Good Morning, to Emma. Listen. (*Teacher sings.*) Ill. No. 12  Listen again. (*Teacher sings again.*) That is a long story. Now you try it. (*Children sing.*)

Let us sing Herbert's name this way. (*Teacher sings.*) Ill. No. 13  Herbert, can you sing your own name? (*Herbert sings.*) O, my, no! Not so loud, Herbert. Just with a soft, sweet tone. Listen again. (*Teacher sings again.*) Now try again. (*Herbert sings more softly.*) That is much better. Always try to do it that way.

What is this little girl's name? Margaret? Listen. (*Teacher sings.*) Ill. No. 14  All call Margaret the way Miss Elliott did? (*Children sing.*) Margaret, can you say your own name this way? (*Margaret sings.*)

Let me sing Harvey's name for you. (*Teacher sings.*) Ill. No. 15  All sing Harvey's name. (*Children sing.*) George, you do not sing it high enough. Come here, dear. Now, listen while the others sing Harvey's name. (*Children sing without George.*) Now try it, George. (*George tries.*) Not high enough yet. Miss Elliott will sing it for you a little lower. (*Teacher sings in lower pitch.*) Now try again, not so hard. Just easy, and speak it with your lips. Say it very softly. (*George sings it again.*) That is better, but not high enough. George will do it more like Miss Elliott tomorrow.

Teach the following little songs to the children in accordance with the suggestions given on the first page of this lesson.

TRUTH

FRANCES E. CLARK
Arr. by Daniel Protheroe

A child should al - ways say what's true, And speak when he is spo - ken to.

FIDDLE-DE-DEE

FRANCES E. CLARK
Arr. by Daniel Protheroe

There once was a bird that lived up in a tree, And al he could whis-tle was Fid-dle-de - dee. Fid-dle-de - dee. Fid-dle - de - dee, And all he could whis-tle was Fid-dle-de - dee.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 6

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. (a) What should be the training of those children who are unable to give back tone matching phrases correctly?.....

(b) Describe this in detail, stating the fundamental principle which should guide the teacher in her work, and what results may be expected.....

.....

.....

.....

.....

.....

.....

2. How many times should the melody of a song be given before the children become familiar with it?.....

.....

3. How much drill should be necessary before the words of a new song become familiar to the children?.....

.....

4. (a) What should be the plan of the lesson when taking up a song for the second time?

.....

.....

.....

(b) What is the particular point which must be emphasized in such study?.....

.....

.....

5. If you are teaching in the Kindergarten and can now put the Model Lessons of this particular part of the course to immediate, practical use, you should memorize the sequence in which the instruction is given in each lesson, and follow this order in your own teaching, varying only from the Model Lessons by using the names of the children and the objects at hand in your class room.....

If you can use these Model Lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in giving it, and give an account of the results you obtained from its use.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following question:

If you are a grade teacher and have pupils in your class whose voices are untrue and unresponsive, and who need further drill in Rote singing, you can apply the principles of this lesson directly to correcting the faults which you find. The methods in presenting these subjects are practically the same for children of all ages; the only changes would be in the language you employ in addressing the children, and in the use of more advanced material.

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes which you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SEND YOUR LESSON TICKET WITH THIS EXAMINATION PAPER.

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson Nº 7

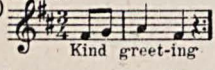
September
V

Special care must be taken by the teacher with regard to the children's humming. The tone should never be forced, but must be given very lightly and softly. You may call it "singing in the nose," or "singing as the violin sings," or use any other simile which will help to make the children realize the correct quality of tone, and to remember that it is never produced in the throat, but always well forward in the front of the mouth.

If the child scowls or frowns while humming, you may know that he is using his throat in the process. This is bad and must be stopped instantly. To test the different ways of humming, place your finger under your chin, and hum very hard and as badly as you can, using the throat tone instead of the forward tone. You will feel at once that the muscle running from the point of the chin downward to the throat, contracts like a little wire rope. Notice the bad, "throaty" quality of tone which results. Now, still holding the finger on the muscle, hum a tone in the nose very gently. Notice that no contraction of the muscle is felt at all, and that the tone is soft and light. These are simple tests by which you can distinguish between poor and good methods of humming. You must constantly use them with your pupils in guiding their progress.

When you require the children to hum the tone in teaching them the little songs, move about the circle and test all the little throats to see that there is no contraction of the chin muscle. Throat humming is very harmful, and you should carefully guard against it.

Good morning, children. (*Children respond, Good Morning, Miss Elliott.*) Let us sing our Good Morning song. (*All sing the song given in Lesson Nº 3.*) Ah, Mary, some of those words are too long for a little girl. Now, Mary, you say "kind greeting" very plainly. (*Mary responds.*) Once again, a little better. (*Mary repeats.*) Everybody say "kind greeting." (*All respond.*) Now, let us all sing it. Miss Elliott will sing it for you first. (*Teacher sings.*) Ill. No. 1



We will all sing it now. (*All sing.*)

Can we say "happy welcome?" George, you say "happy welcome." (*George repeats.*) No, not "appy," but "happy." Martha you say "happy welcome." (*Martha responds.*) Now, all say "welcome." (*Children respond.*)

Now close the little lips and hum, while Miss Elliott and the piano

Copyright MCMXI by Siegel-Myers Correspondence School of Music

sing the song. (*Teacher sings and plays song complete, watching the children closely while they hum.*) Now, hum the little story once more; but, George, do not scowl so when you hum. You should hum very softly, and lightly- this way. (*Teacher hums.*) Now, once more, George. (*George hums and teacher makes test as suggested above.*) That is better. Oh, Mary, do not frown so. That is not pretty. Make the tone very soft, so that Miss Elliott can hardly hear you. (*Mary hums.*) That is better. (*Teacher moves from child to child, testing for stiffness of chin muscle, while the class hums.*) Now, we will all sing together. (*Teacher and children sing the entire song together.*)

Who remembers our little Bell Song? There is just one word in it that some of us could not say yesterday. It was the word, "chiming." Children, repeat it after Miss Elliott. (*Children repeat.*) Listen, while Miss Elliott plays this little song on the piano. (*Teacher plays the Bell Song given in Lesson Nº 4.*) Now, let us sing it. (*Children sing.*)

You will soon become very alert in finding interesting material for your tone matching. In pleasant weather the children may be taken on daily outings. These little walks should be a very important part of the work, and the different things seen by the class should be brought out in the tone matching. The children will become very much interested in expressing, in little song phrases, the thoughts which the walks suggest to them.

Always try to make a game of the tone matching work. Never force the children to sing. Do not even insist on their doing so, but choose such interesting topics and give your lessons in such a pleasant spirit, that even the most stubborn child cannot long resist the impulse to join the others, and "do it too." Remember the principle of education given in Lesson Nº 4, that the secret of effective teaching is to make the pupils *want* to sing of their own accord. By utilizing the things to be seen on a walk in September, you will find the children will become particularly interested in tone matching work.

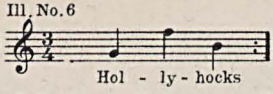
We had such a pleasant walk yesterday. What did you see, Stella? Grapes? Listen, Miss Elliott will sing it for you. (*Teacher sings.*) Ill. No. 2 Grapes. Now, all sing. (*Children sing.*)

What did you see on the church walls? Ivy? Listen, Miss Elliott will sing this. (*Teacher sings.*) Ill. No. 3 I-vy Now, you may try it. (*Children sing.*) John, sing it all alone. (*John sings.*)

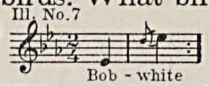
What did we see by the roadside? Goldenrod? Listen, and hear Miss Elliott sing, Goldenrod. (*Teacher sings.*) Ill. No. 4 Gold - en - rod Now, you may all sing it. (*Children sing.*)

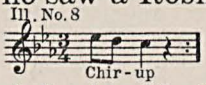
And we saw Nasturtiums! Listen, Miss Elliott will say this for you. (*Teacher sings.*) Ill. No. 5 Nas - tur - tiums Everybody try it now. (*All sing.*)

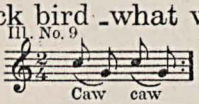
And do you not remember the Holly-Hocks? Listen, just once more.

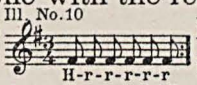
(*Teacher sings.*) Ill. No. 6  Now you may all sing, Holly-Hocks.
(*Children sing.*)

At this time of the year there are still some birds to be found. The cheery whistle of the Bob White is almost certain to be heard. There will always be one late robin. Imitating the calls of these birds will be interesting tone work. Those below are the exact reproduction of the calls of some of the birds, as given by the best authorities.

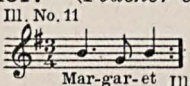
And we heard some beautiful birds. What bird did you hear, John? Bob-white? Listen. (*Teacher sings.*) Ill. No. 7  John, you sing Bob-white. (*John sings.*)

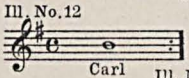
Who saw a Robin? Herbert? What did the Robin say? (*Teacher sings.*) Ill. No. 8  Now, you all try to sing it. (*Children sing.*)

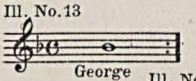
And the big, black bird - what was that? The Crow? What did he say? (*Teacher sings.*) Ill. No. 9  Everybody sing it. (*Children sing.*)

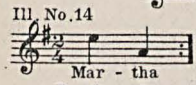
And the one with the red cap was the Woodpecker. He said, (*Teacher sings.*) Ill. No. 10  Now you may all try it. (*Children try.*) He is the drummer boy for the birds, isn't he?

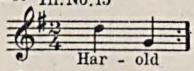
So many of us heard the birds yesterday. Miss Elliott will sing the names of the children who heard the birds, and you may sing them back to her. (*Teacher sings and the children give back.*)

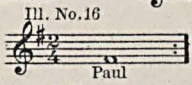
Ill. No. 11 

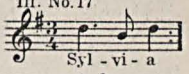
Ill. No. 12 

Ill. No. 13 

Ill. No. 14 

Ill. No. 15 

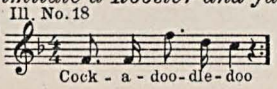
Ill. No. 16 

Ill. No. 17 

In the above group of tone matching phrases, and those given in subsequent lessons similarly arranged in series on the lesson sheets, the teacher should sing the words and, by a jesture or a slight pause, indicate to the children that they are to imitate her at once. This exercise should be done rapidly. You cannot expect an instant response from the children in the early part of the year, but your work should look toward making the children respond as quickly as possible, with the different phrases you give them.

Children dearly love to imitate the calls of domestic animals, such as the Rooster, Duck, Cow, Dog, Cat, etc. You can often induce a child to use a head tone in imitations, such as crowing like a rooster, when, on any other tone matching, he will sing very low in pitch, and with a throaty tone.

George, sing your name again. (*George tries as above, but gets a low pitch.*) Ah! That is better than yesterday. Not quite right yet, George. Now, try again, a little higher. (*George tries again.*) George, sing what the Crow says. (*George sings as indicated above.*) That is very good. Now, George will sing what the Woodpecker says. (*George sings as indicated above.*) Ah! That is good. Paul, what does grandmother's Rooster say in the morning? (*George tries to imitate a Rooster and fails.*) Miss Elliott will sing it for you.

(*Teacher sings.*) Ill. No. 18  Now, all try it. (*Children sing.*)

The children will enjoy learning the following little songs, if presented with the methods suggested in Lesson No 6.

BEE SONG

FRANCES E. CLARK
Arr. by Daniel Protheroe

Zoom, Zoom, Hear the big bum ble bee. Zoom, Zoom, in to the rose.

COCK-A-DOODLE-DOO

Arr. by Daniel Protheroe

FRANCES E. CLARK

Cock - a-doo-dle-doo, Cock - a-doo-dle-doo, Do you think the day wont come un-

less you tell it to? Cock - a - doo - dle - doo, Cock - a - doo - dle - doo,

Proud and shin-ing Chan-ti-cleer? Is that all you can do? Cock - a-doo-dle-doo,

Cock - a-doo - dle - doo, Cock - a - doo - dle, doo - dle, doo-dle, Cock - a-doo - dle - doo,

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 7

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

NOTE.—Give careful attention to your interpretation of, and answers to, the following questions on the subject of Humming:

1. What simile other than those given in the lesson can be used to explain the nature of humming to a class?.....

.....

2. What test can you make for correct humming?.....

.....

.....

.....

.....

3. Can you distinguish accurately, correct or incorrect phases of this test?.....

.....

4. (a) Give a detailed report as to the progress of your class in the humming exercises. (If you are not teaching at present, make a special test of this with children of your acquaintance) .....

.....

.....

.....

.....

.....

(b) State the benefit which they have received from it.....

(Your answers to the above questions must be very complete, in order that we may know that you thoroughly understand the practical application of the use of humming, in developing the tone quality of your class. State to what extent you have been able to put the humming exercises into practice).

.....

.....

.....

5. What is the foundation of a successful music lesson?.....

.....

.....

6. (a) Do you realize how important it is to shape your lessons so as to maintain the interest of the class in the singing lesson?.....

.....

.....

.....

.....

.....

.....

.....

(b) Suggest some simple methods which you can use to accomplish this.....

.....

.....

.....

.....

7. To what extent can you expect pupils to succeed in the first lesson, in learning a Rote song? .....

.....

.....

.....

.....

8. How much progress can you expect in the second and third lessons on a Rote song?

.....

.....

.....

.....

9. Give a short model lesson, showing how to teach clear enunciation on the fourth line of the "Cock-a-Doodle-Doo" song.....

.....

.....

.....

.....

.....

.....

10. If the teacher should find it difficult to induce the children to give back tone matching phrases individually, what method should be used to insure success?.....

.....

.....

.....

.....

11. (a) How does the crowing exercise help to get a head tone?.....

.....

.....

(b) What other imitations of animals can be used to overcome faulty tone production?

.....

.....

12. If you are teaching in the Kindergarten and can now put the Model Lessons of this particular part of the course to immediate, practical use, you should memorize the sequence in which the instruction is given in each lesson, and follow this order in your own teaching, varying only from the Model Lessons by using the names of the children and objects at hand in your class.....

If you can use these Model Lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in giving it, and give an account of the results you obtained from its use.....

.....

.....

.....

.....

.....

Grade teachers only, should answer the following question:

13. *If you are a grade teacher and have pupils in your class who are deficient in the subjects of humming and tone placement, or children who have persistent low pitched voices, and those who need further drill in Rote singing, you can apply the principles of this lesson directly to correcting the faults which you find. The methods in presenting these subjects are practically the same for children of all ages; the only changes would be in the language you employ in addressing the children and the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes which you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SEND YOUR LESSON TICKET WITH THIS EXAMINATION PAPER.

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E CLARK

Lesson No 8

October

Lessons Nos. 3, 4, 5, 6 and 7 have been given in the form of model lessons to show you exactly how to present the study of music in a real Kindergarten. We have put as much emphasis upon the manner, as upon the matter in these lessons, and they should be a guide for you in the conduct of your class lessons. Of course, you are not expected to copy them exactly in every detail, but the pedagogical principles involved in the treatment of the class as a whole, and of individual pupils, who may or who may not be responsive, have been demonstrated for you.

As you have seen, the work has been extremely simple, with the subject matter for ear training drawn from the immediate surroundings. Tone matching and ear training are made a real and vital part of the day's work and play, and they are correlated most intimately with nature study, and other phases of Kindergarten training.

We begin the study of tone matching with the most intimate facts of the child's experience as he comes from home into the new environment of the school. From this basis we enlarge, and include other objects which become familiar to the child with his wider experience in the Kindergarten life. For the next nine lessons we shall develop the work for each month in the school year, using matters of interest, and the holidays and special days in each month, as the basis for tone matching and the study of songs. The various suggestions, appropriate to each month will be concentrated in one lesson, instead of five, as was the case with the month of September. The ideas introduced will be only suggestions and brief indications for your own work. You should pattern your lessons closely after the models given in Lessons Nos. 3 to 7 of this course.

In singing the little word melodies employed in tone matching, pronounce the words very distinctly, or, when the piano is used, play with a gentle, but firm touch. When using the voice, always sing softly and sweetly, with the tone well in front of the mouth; also use a high pitch. It may be necessary for you to devote quite a little attention to the use of your own voice, in order to be able to sing easily and naturally in this upper register. Remember always to sing softly. If you should be a contralto, do not strain your voice endeavoring to reach a high pitch, but cultivate, for the purpose of giving the lessons, a soft, light tone, bordering, if necessary, on the falsetto. The children are quick to imitate your quality of tone, and if you sing constantly with a loud, harsh tone, you will find it very difficult to induce them to sing softly and sweetly for you.

There will always be found one or more children who speak in a low pitched voice, and who, at first, seem unable to sing high. Do not force these children, but see that they listen intently, and each day give them individual attention. Begin their training with low tones, which they can easily imitate, and gradually raise the pitch until they sing like other children.

In the training of the ear, it is of the greatest importance for the child to cultivate the habit of listening. If the sense of hearing be dull, we can quicken it by this careful attention. If the child has the *habit* of lack of concentration (not uncommon in children)

Copyright MCMXI by Siegel-Myers Correspondence School of Music

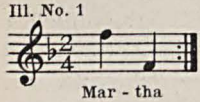
the careful listening will develop his attention, and you will see a marked improvement in his work, day by day. Always make an effort to have the children give back *exactly* what is heard. This is the secret of success in training the voice of the young child, and all of your efforts must be directed to this end.

In the succeeding model lessons it will not be necessary to reiterate the direction "listen" before each word or phrase which the teacher gives, but you must not forget that this is the important thing to be emphasized. In giving a phrase in tone matching, the teacher must repeat the interval at least twice; more, if the interval or word is unusual. When the piano is used, the interval must always be given twice, and sometimes three times. By being careful in this respect, you can be certain that the child *hears* what you sing, before he attempts to give back anything to you. This will make it easier to establish the habit of careful listening.

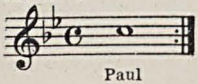
In October we should use, for tone matching exercises, the names of some of the children as before, especially those whose ears are still untrue. Be untiring in your efforts to develop these voices. The teacher should sing and the children give back at once, such names as those below, or others chosen at random, following the suggestions given in Lesson Nº 7 for such work.

(*Teacher sings and children respond at once.*)

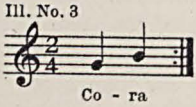
Ill. No. 1



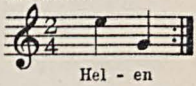
Ill. No. 2



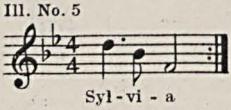
Ill. No. 3



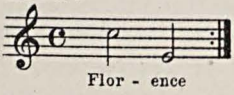
Ill. No. 4



Ill. No. 5



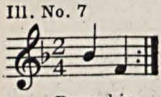
Ill. No. 6



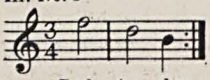
October is one of the most beautiful months of the year for the study of nature; she is then in her most generous mood. There is everywhere an abundance of fruits, grains and the gorgeous flowers of Autumn. Your walks will bring to your notice much of this material for tone work. There may be one or more children who come in from the open country, or from the edge of town, who will tell the class of the apples and grapes they have at home. Draw your tone matching material from whatever incident of the kind that may occur. The teacher should sing and the children give back at once such phrases as the following, or others chosen at random, according to the suggestions given in Lesson Nº 7.

(*Teacher sings and children respond at once.*)

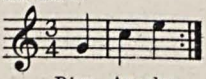
Ill. No. 7



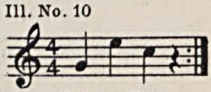
Ill. No. 8



Ill. No. 9



Ill. No. 10

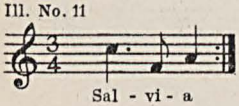


The flowers of Autumn are much larger and more gorgeous in coloring than the delicate flowers of Spring. Always encourage the children to bring flowers of all kinds to school. Use these for decorative purposes, and incidentally they will furnish

you with attractive tone matching material. Such words as the following, or others chosen at random, may be used effectively for this purpose.

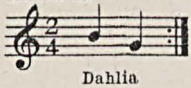
(*Teacher sings and children respond at once.*)

Ill. No. 11



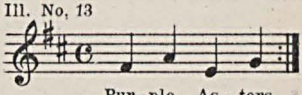
Sal - vi - a

Ill. No. 12



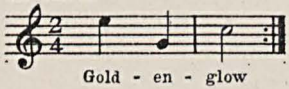
Dahlia

Ill. No. 13



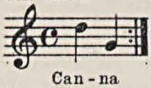
Pur - ple As - tors

Ill. No. 14



Gold - en - glow

Ill. No. 15

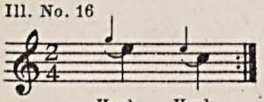


Can - na

The migration of the birds in the Spring and Fall furnishes an excellent opportunity for nature study. We are often unconscious of the flight of many of our birds. We see them about us, and all at once they disappear. The wild geese, however, are more accommodating. As they fly southward in large flocks, they enliven their journey by a continuous call, which every child knows. Other birds will be found at this time of the year as well, and their calls should be used for tone matching material, as in the following phrases.

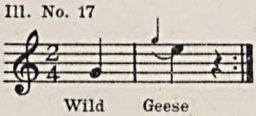
(*Teacher sings and the children respond at once.*)

Ill. No. 16



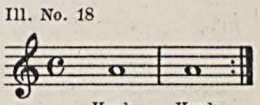
Honk, Honk,

Ill. No. 17



Wild Geese

Ill. No. 18

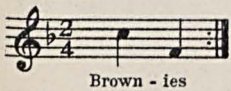


Honk Honk

Hallowe'en is a time of great glee for the children. The grotesque faces cut in pumpkins seem to appeal to their primitive sense of art, and the brownies are ever a source of joy to them. These two suggestions should furnish you with many ideas, which can be used in the daily music lesson. Try to have pictures of little brownies for the lesson, and the children will probably bring you Jack-o'-lanterns, little toy witches, and black cats, and other emblems appropriate to the Hallowe'en season. The teacher should sing and the children give back as indicated above, such phrases as the following.

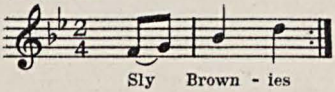
(*Teacher sings and the children respond at once.*)

Ill. No. 19



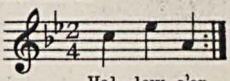
Brown - ies

Ill. No. 20



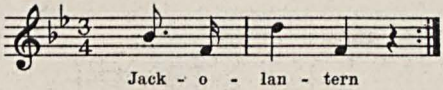
Sly Brown - ies

Ill. No. 21



Hal - low - e'en

Ill. No. 22



Jack - o - lan - tern

In preparation for a song about a train, the following exercises will be useful, using the syllables Sh, Ch, Zh, to direct the tone toward the front of the mouth.

How does the engine go when it is tired?
(*Teacher sings and children imitate.*)

Ill. No. 23 *Slowly*

Sh - - Sh - -

How does the engine go when it starts off?
(*Teacher sings and class responds.*)

Ill. No. 24

Choo, Choo, Choo, Choo,

Listen to the wheel of the scissors grinder.
(*Teacher sings and the children respond.*)

Ill. No. 25

Zh - - Zh - -

Now we will have a song about the train.

SONG OF THE TRAIN

FRANCES E. CLARK
Arr. by Daniel Protheroe

With short explosions of breath

Choo! Choo! Choo! Choo! Ding - dong, Ding - dong, Off we go

Round the curves, now fast, now slow, Chook-a-choo, Chook-a-choo, Chook-a-choo, Chook-a-choo,

See the trees and hous - es fly, Hors - es jump as we go by,

Chook-a-choo, Chook-a-choo, Chook-a-choo, Chook-a-choo, Now we're al-most home a-gain. Toot!

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 8

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. (a) Give an account of the benefit which the Model Lessons given in Lessons Nos. 3 to 7 have been to you.....

.....

.....

.....

.....

(b) What particular point has been of the most value to you?.....

.....

.....

(c) Do you feel that you have gained from them an accurate knowledge of the plan on which to conduct a music lesson in the Kindergarten?.....

.....

.....

2. State the fundamental idea on which this system of music teaching is based.....

.....

.....

.....

3. In what way do the tone matching exercises teach pupils ear training? Discuss fully

.....

.....

.....

.....

.....

.....

(b) Why should the subjects for tone matching be drawn from the immediate environment? .....

.....

.....

4. State in what ways the teacher can develop original tone matching exercises, mentioning at least four subjects which can be employed for this purpose, other than those given in the lesson.....

.....

.....

.....

.....

5. Do you have any difficulty in using your own voice with a soft light tone? If so, what training should you follow?.....

.....

.....

.....

6. (a) What method should the teacher use with children who have low pitched voices?

.....

.....

.....

.....

(b) What is the important point to be emphasized in this connection?.....

.....

.....

.....

7. (a) Why should a teacher make sure that the pupils hear accurately the tone matching phrases? Discuss fully.....

.....

.....

.....

.....

.....

8. How many times should a phrase be repeated to insure exact hearing by the pupil?....

.....

.....

9. If you are a Kindergarten teacher, to what extent do you use the piano in the singing lesson? .....

.....

.....

10. *Grade teachers only, should answer the following question:*

If you are a grade teacher and have pupils in your class who are deficient in the sense of hearing, or who lack concentration, or who find it difficult to direct the tone toward the front of the mouth, you can apply the principles of this lesson directly to correcting the faults which you find. The methods in presenting these subjects are practically the same for children of all ages; the only changes would be in the language you employ in addressing the children and the use of more advanced material.

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes which you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SEND YOUR LESSON TICKET WITH THIS EXAMINATION PAPER.

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

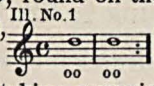
Lesson Nº 9

November

In November, or the third month of the school year, we may begin the study of vowel sounds. The long $\overline{OO}$ is the best of all the vowel sounds for bringing the tones to the front of the mouth. To make the sound correctly, the lips should be open and pushed forward, in the shape required to produce the sound, $\overline{OO}$. The tone produced in this way, is placed at the extreme front of the mouth. The children are able to imitate this form of the lips very easily, and you should have no difficulty whatever in securing a clear, well-placed tone.

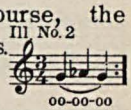
Give the pitch of upper D, found on the piano, and sing for the children a light, soft $\overline{OO}$, as in Illustration Nº 1, placing the tone well forward on the lips. After they have learned to imitate the tone, give them little melodies of two or three tones, as tone matching exercises, singing always with the long, soft $\overline{OO}$ sound. Teach the children to sing the melodies of their little songs, like the Good Morning and Good Afternoon Songs, or the Bell Song, with the vowel $\overline{OO}$, instead of humming the sound.

Ill. No. 1

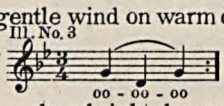


The chief nature-characteristic of the month of November is the Wind. Use, in this month, many exercises imitating the sound of the wind. The vowel $\overline{OO}$, is, of course, the best sound for giving this effect. You may have the gentle wind on warm days. On rainy days there will be the sad, sorrowful wind. When the weather is very bad and stormy, there will be a whistling, angry wind. On a clear bright day, we have a strong west wind.

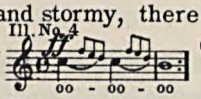
Ill. No. 2



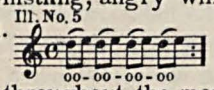
Ill. No. 3



Ill. No. 4



Ill. No. 5



These, and other similar suggestions will serve you in your work throughout the month, as exercises for this preliminary tone placing. Use them as tone matching phrases, just as in former lessons. It is well to begin the lesson with a very little of this vowel work, introducing the subject somewhat after the manner of Lesson Nº 3.

There are many things of interest throughout the entire month of November, which should give you a host of ideas for making your lessons attractive. The squirrels, toiling busily in the streets and yards, are interesting to the children, who are always asking questions about them. You can utilize this interest in the tone work you give them.

NOTE:- In the sections of model lessons, which will be given in the future, we shall not write out, as we have done heretofore, the words you are to use in indicating to the children, that they are to imitate your phrases, and give back your intervals. Wherever a response on the part of the pupils is indicated in the model lesson by the italics, "Children sing," or "Children respond," you are to give the children the necessary directions in your own words; as, for instance, "Now, children, you sing this, too" (Children sing,) or "All sing it" (Children respond;) etc.

Copyright MCMXI by Siegel-Myers Correspondence School of Music

On the way to school we saw the little Squirrels were very busy. Do you know what they were doing? They were gathering nuts for their food in Winter, when it is cold and there is much snow on the ground. Do you remember what the Squirrels say? (*Teacher sings.*) Ill. No. 6 Chr-r-r-r Class, what do the Squirrels say? (*Children sing.*) Now, what is the Squirrel carrying in his mouth? Walnuts? (*Teacher sings.*) Ill. No. 7 Wal-nuts (*Children respond.*) What is the Squirrel eating, up in the tree-top? A Beech Nut? (*Teacher sings.*) Ill. No. 8 Beech-nut (*Children sing.*)

There is no more beautiful exhibition of nature than the coloring of the leaves in Autumn. Encourage the children to bring leaves of different kinds, and teach them to know from the shape of the leaf, the names of the different common trees.

Do you notice what is happening to the leaves on the trees? They are all putting on their beautiful dresses of red, yellow, and brown. Let us sing about the Autumn Leaves. (*Teacher sings.*) Ill. No. 9 Au-tumn Leaves (*Children respond.*) This is a Maple Leaf. (*Hold up a leaf for the class to see.*) Can you sing this as Miss Elliott does? (*Teacher sings.*) Ill. No. 10 Ma-ple Leaf (*Children give back.*) And the yellow one is an Oak Leaf. (*Hold up another leaf.*) Let us sing, Oak Leaf. (*Teacher sings.*) Ill. No. 11 Oak Leaf (*Children respond.*)

Somewhere in the year we must, of course, study the Indian, and at no time is it so appropriate as in November, when the Indian enjoys his hunt, which is his annual vacation, or play time. With a little effort, you can make wonderful Indian head-dresses from paper, feathers, or bits of cloth. Some of the children will bring, at your suggestion, old colored table cloths, couch covers, or shawls, to serve as Indian blankets. You should allow some of the children to march around the circle in imitation of the Indian war dance, with the stooping posture and unequal jumping step, while the other children make the calls which are given below. Teach them to tap their lips while giving these calls, and the music will make a weird accompaniment to the little war dance. (*Teacher sings, and children give back the following phrases, tapping their lips with the finger while singing.*)

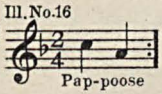
Ill. No. 12 Whoo, Whoo

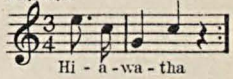
Ill. No. 13 Ki-yi, Ki-yi

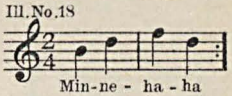
Ill. No. 14 Whoo, Whoo

Ill. No. 15 Whoop

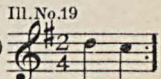
The beautiful sunny days in November we call Indian Summer. That is when the Indians go to hunt the wild animals, and get food

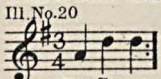
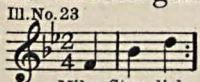
for the cold winter months. The Indians call their little girls and boys, little pappooses. Isn't that a funny name? Miss Elliott will sing it. (*Teacher sings.*) Ill.No.16  Pap-poose (*Children respond.*) One little boy papoose was named Hiawatha, and one little girl was called Minnehaha. Aren't those pretty names? Children, you sing them for Miss Elliott. (*Teacher sings and children respond, as in Ills. Nos. 17 and 18.*)

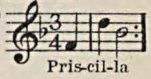
Ill.No.17  Hi - a - wa - tha

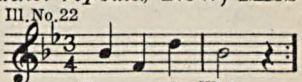
Ill.No.18  Min-ne - ha - ha

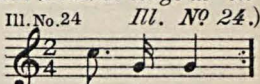
The Thanksgiving season naturally brings the memories of the Puritans, the Indians, and the first Thanksgiving. We cannot teach the Thanksgiving story, nor the thought of Thanksgiving, without some mention of the Pilgrims and their first Winter in America. The story of their struggles may be made simple enough for even the Kindergarten classes, and it will inculcate a love of country, by giving an understanding of the difficulties under which our nation was founded. We may use the ideas associated with the coming of the Pilgrim Fathers, in this pretty game of tone play, and teach simple history and nature stories in song, to the little children, far better than by telling them in words.

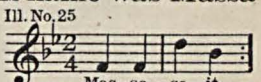
Ill.No.19  Pil-grims

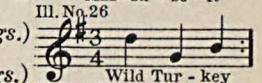
Who were the first settlers in New England? (*Teacher sings.*) (*Children give back.*) And the name of the vessel on which they came was (*sings*) Ill.No.20  May-flower Now, children, you sing it. (*Children sing.*) One of the Pilgrim girls was called Priscilla. Miss Elliott will sing the name of this little girl for you. (*Teacher sings.*) (*Children respond.*) The first baby in Plymouth was called PeregrineWhite. That is a long name, isn't it? (*Teacher repeats.*) Now, Miss Elliott will sing it for you. (*Teacher sings twice.*) (*Children respond.*) All the Pilgrim men were soldiers and carried guns. Who was the captain of the soldiers? (*Teacher sings.*) Ill.No.23  Miles Stan-dish (*Children respond.*) Who, do you think, lived in this country before the Pilgrims came? (*Teacher sings as in Ill. No 24.*) Now, children, you tell Miss Elliott who they were. (*Children sing.*) When the Pilgrims first landed in America, the Indian Chief came to welcome them. His name was Massasoit. Miss Elliott will sing it for you. (*Teacher sings.*) (*Children respond.*) What do you think he brought them as a present? It was a Wild Turkey. (*Teacher sings.*) (*Children respond.*) What did the Turkey say? (*Teacher sings.*) Children, you sing it for Miss Elliott. (*Children sing.*)

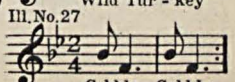
Ill.No.21  Pris-cil-la

Ill.No.22  Per - e-grine White

Ill.No.24  In - di - ans

Ill.No.25  Mas - sa - so - it

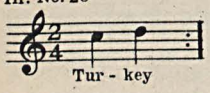
Ill.No.26  Wild Tur - key

Ill.No.27  Gobble, Gobble

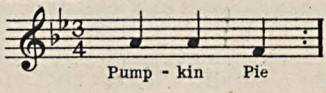
Call attention to the real spirit of the day, to the feast of good things, and the pleasure of visiting friends and relatives.

Now, we will have our Thanksgiving. What do we always have to eat on Thanksgiving day? *(Teacher sings, and children respond at once, following the method given in Lesson No 7.)*

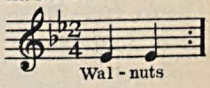
Ill. No. 28



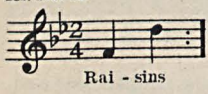
Ill. No. 29



Ill. No. 30

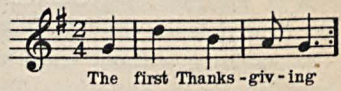


Ill. No. 31



Ill. No. 32

Ill. No. 33



Now let us have a song about the Turkeys.

FIVE FAT TURKEYS

DANIEL PROTHEROE

Five fat tur - keys are we, We slept all night in a tree. When the cook came a-round, We couldn't be found, And that's why we're here, you see.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 9

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Discuss the necessity for special training on vowel sounds.....

.....

.....

.....

.....

2. Why is the vowel $\overline{OO}$ the best for beginning the training on vowel sounds?.....

.....

.....

3. What is the value of singing familiar melodies with the vowel $\overline{OO}$?.....

.....

.....

4. (a) Why is the imitation of the wind a good vowel study?.....

.....

.....

(b) Why should the wind be used as a subject of study in the month of November?...

.....

.....

5. Give a short Model Lesson, to secure a soft, forward tone on the vowel $\overline{OO}$, emphasizing the correct shape of the mouth for this sound.....

.....

.....

.....

.....

.....

.....

.....

.....

6. Why should the teacher find the squirrels a particularly interesting subject for tone matching? .....

.....

.....

7. How can lessons in history and other subjects be given through the tone matching exercises? .....

.....

.....

.....

.....

8. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, varying from these suggestions only as may be found necessary by the conditions in your classroom .....

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.)

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following question:

9. *If you are a grade teacher and have pupils in your class who are unable to get a soft, forward tone on the vowel* OO, *or who have difficulty in placing the lips properly to get the correct vowel sound, you can apply the principles of this lesson directly to the correction of these faults. The methods in presenting these subjects are practically the same for children in all grades; the only change would be in the language you employ in addressing the children, and in the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.

.....

.....

.....

.....

.....

.....

10. Give a report of your progress in the study of the lessons so far, stating two or three points which have been of particular value to you.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to teaching the principles contained in *this* lesson; your questions will be answered in the space marked "Answer."

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson Nº 10

December

Remember, under all circumstances, that the tones which the children sing, must be produced with the utmost care. Each tone must be soft and sweet, and you must never permit yourself, or the children, to become so much interested in the thought of the word or phrase, that you forget the quality of the tone. Even when singing on a most exciting topic, or one which arouses the children's greatest enthusiasm, they must not shout or scream, but must always give a light, sweet tone. Remember, also, that you are the model which the children have before them all the time, and their work will always reflect the quality of tone which you give them; it devolves upon you therefore to watch yourself, and use in all of your tone matching models the light, soft, forward tone.

You may now begin to use individual work for the slower and backward children. Employ the most interesting of the word pictures for the drill in individual tone matching. The child's interest in the thought suggested to him, will often produce the desired result, when all other means fail. Many times a little child, whose voice has always been low, and has stubbornly resisted all efforts to bring it up to the normal child's pitch, will respond perfectly to the stimulating thought of Santa Claus and reindeer, sleds, or skates. Be untiring in your efforts with this individual development, but, at the same time, do not be so persistent that it becomes burdensome either to the children or to yourself. Remember, there are many lessons in the month, and what you fail to accomplish in the first, second, or third lesson, will gradually be brought about by daily individual work.

By this time the children's ears are getting more and more keen, and they can hear and reproduce a longer melody of four or five tones. These will, of course, have to be repeated two or three times, as with the shorter phrases, but the majority of the pupils will be able to do quite creditable work with them. Do not be deceived in this tone matching work by the response that comes from the class as a whole. Without doubt, a half dozen or more children are slipping through, giving the wrong tones, and not speaking the words distinctly. The individual drill is here the best means for correction. These children will be not only those whose ears are not reliable, but those who are simply doing careless work. Listen to the children carefully, moving around the circle while they sing, and you will soon be able to detect those who need special attention.

December is the dearest month of all to the heart of a little child. It brings visions of Snow Fairies, and Santa Claus with his reindeer. All the month there is the keenest anticipation of the Christmas tree with its burden of good things, and we can do no better than to use for our tone matching this delightful material, upon which the interest of the children is so firmly fixed.

Copyright MCMXI by Siegel-Myers Correspondence School of Music

In this month too, you must not forget the chapter of our continued story of Nature. The snow, the bright sunshine, the bare trees, Jack Frost, and the Snow Fairies, are but a few of the many topics which you can develop in your tone matching.

(*Teacher sings and children respond at once, as in Lesson No. 7.*)

Ill. No. 1 — Snow flakes

Ill. No. 2 — Beau - ti - ful Snow

Ill. No. 3 — The trees are bare

Ill. No. 4 — The flow-ers a-sleep

Ill. No. 5 — Dame Na - ture sleeps

Ill. No. 6 — Jack - ey Frost

Ill. No. 7 — He nips our no-ses

Ill. No. 8 — The snow - man

Ill. No. 9 — The Snow Fairies

Christmas, and Santa Claus with his reindeer always excite the imagination of the most unresponsive child, and you can accomplish a great deal with these ideas in your tone matching.

(*Teacher sings and children respond.*)

Ill. No. 10 — Rein - deer

Ill. No. 11 — San - ta Claus

Ill. No. 12 — Christ-mas bells

Ill. No. 13 — Hol - ly wreath

Ill. No. 14 — Kris Krin - gle

Draw from the children their ideas of what they wish Santa Claus to send them, and what presents they want their friends to have. Begin your work in the invention of melodies on the part of the children, by inducing them to sing to you the name of the toy they would like, instead of merely saying it. You, or the rest of the children, may respond. This, as you see, presents the opportunity for individual work, and you should encourage the children to activity in this respect, by making a little game of it. The children will sing such phrases as those below, and the teacher can give back, or ask the other children to imitate, in the customary manner.

Ill. No. 15 — My new dol-ly

Ill. No. 16 — My new sled

Ill. No. 17 — My dol - ly's name is Mol - ly

Ill. No. 18 — Don - key

Ill. No. 19 — Ted - dy bears

Ill. No. 20 — Choo choo cars

Ill. No. 21 — Fire en-gine

Unless it is at variance with the policy of your School Authorities, and the sentiment of the community in which you are teaching, you can use for additional tone matching exercises, stories of the Star, the Shepherds, and the Nativity, which will serve to cultivate in your class the beautiful Christmas spirit of unselfishness and universal peace. You can invent your own melodies as the occasion requires.

(*Teacher sings and the children give back.*)

Ill. No. 22 — Shep - herd

Ill. No. 23 — Love to all

Ill. No. 24 — Good will

Ill. No. 25 — Peace on earth

Ill. No. 26 — The Star

Teach the children the following Christmas songs and make the interpretation express the joy of the Christmas season.*

CHRISTMAS

ADELAIDE BISHOP
Arr. by Daniel Protheroe

I love the hap-py summer-time, The spring-time too is nice. Thanks-giv-ing time is ve-ry fine, With tur-key, nuts, and pump-kin pie. But the nic-est time of all the year is com-ing ve-ry soon, When Christ-mas stock-ings will be filled, And the world is all in tune.

* The latter of the two songs should not be used if it violates your School Board's rules regarding religious instruction.

CHRISTMAS CAROL

Words by ALICE C. D. RILEY — JESSIE L. GAYNOR

1. Once un - to the shep-herds, Seat - ed on the ground,
2. Go ye to the man - ger, Light-ed by the star.

Came a heav - 'nly vis - ion, Glo - ry shone a - round.
Joy - ful is the mes - sage, Spread the news a - far.

And the shep - herds list - en'd, Heard the an-gels say,
List - en to the an - them, That the an-gels sing,

"Christ is come to save you, Christ is born to day."
"Christ is born a - mong you, Christ our Heav'n - ly King."

Copyright 1897 by The John Church Co.
From "Songs of the Child World" No. 1.
Used by permission.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 10

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.
If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. (a) Why is it necessary to emphasize softness in tone quality?.....

.....

.....

.....

.....

(b) Why is the voice work of the teacher in this connection of so much importance?

.....

.....

2. Why should the teacher not be too persistent at any one lesson in accomplishing a given point? .....

.....

.....

.....

3. In the fourth month of the school year, what results can be expected from the children, in successfully giving responses to tone matching phrases?.....

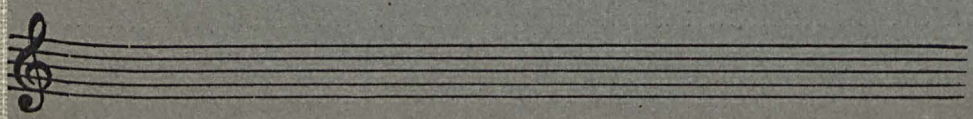
.....

.....

.....

.....

4. Give, in the staff below, two phrases, four or five tones in length, which might be used in the month of December.....



5. Why should the teacher, at this point, use individual drill for the slower and more backward children? .....

.....

.....

.....

.....

6. What is the value of interesting material in individual tone matching? Discuss fully

.....

.....

.....

.....

.....

7. Discuss the value of individual drill, both in the songs and in the tone matching phrases

.....

.....

.....

.....

.....

8. Why is the individual drill the best means for the correction of errors in the class?....

.....

.....

.....

.....

9. Should the teacher sing with the pupils in their song-study, and in the tone matching exercises? .....

.....

.....

10. Why is the thought of Christmas a particularly effective one in gaining responses from the children?.....

.....

.....

.....

.....

.....

11. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, varying from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

12. *If you are a grade teacher and have difficulty in getting a soft, sweet tone from your class, and also find need for individual work for the slower and more backward children, you can apply the principles of this lesson directly to the correction of these faults. The methods in presenting these subjects are practically the same for children in all grades; the only change would be in the language you employ in addressing the children, and in the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to teaching the principles contained in *this* lesson; your questions will be answered in the space marked "Answer."

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 11

January

After the Christmas festivities are past, you will probably find a slight huskiness in the voices of the children, due to the over-indulgence in feasting and the unusual amount of laughter incident to the season. You must bend your energies to correcting this at once. Lay more than the usual emphasis upon a sweet tone, and insist that the tone be softer than is customary. For at least two weeks, do not allow the children to use any but this extremely soft tone, and you will find that the voices respond to this treatment, and are soon restored to their normal condition.

By this time, at least sixty percent of the older children (those usually in the morning class) will be able to give back accurately any simple succession of tones or intervals. With this large proportion responding correctly to the system of ear training outlined in these lessons, you can afford to give special attention to those whose responses are not always true. There will be children who sing sometimes correctly, and sometimes incorrectly. Move about the Kindergarten circle while the children are giving back your tone matching phrases, and you will soon be able to detect those who always give a true response, and those who are irregular about it. Single out the latter for special attention, and give them individual tone matching.

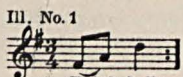
Remember, at all times, that the tone matching exercises must be attractive and never allowed to become a drill. Always aim to preserve in your work the sweet, child spirit, and give all the little exercises in the spirit of play.

January brings us an interesting set of nature thoughts. Jack Frost is still abroad, and he paints our windows with silver lace in fanciful patterns. In the song work for the month, there will be many little songs of the season, and the tone matching will be based on the thoughts of the month.

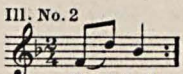
In northern climates, there is at least a short period of sleighing. The pleasant jingle of the sleighbells, and the fun of playing with snow balls, make excellent tone matching subjects. The little snow bird with his cheery little song, needs care, and by giving him food, you can, perhaps, entice him to your school window.

(*Teacher sings and children give back.*)

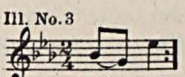
Ill. No. 1



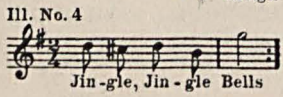
Ill. No. 2



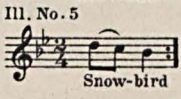
Ill. No. 3



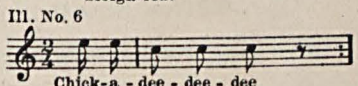
Ill. No. 4



Ill. No. 5



Ill. No. 6



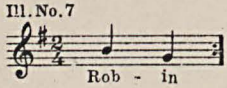
In the warm climates there is no snow, but sunshine and flowers, with balmy weather, mark January as one of the most delightful of the winter months. Here we find the birds, trees, flowers, blue sky and sunshine, excellent subjects for tone matching. Both sets of ideas can be made use of by teachers living in either latitude, since

Copyright MCMXI by Siegel-Myers Correspondence School of Music

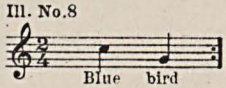
the one which does not describe the conditions in your part of the country, can be used in story form.

(*Teacher sings and children give back.*)

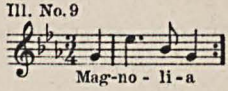
Ill. No. 7



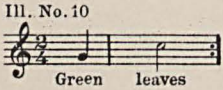
Ill. No. 8



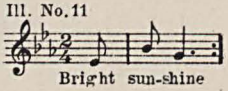
Ill. No. 9



Ill. No. 10



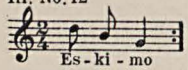
Ill. No. 11



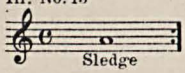
Great interest is taken, at present, in the home life of the Eskimos. The snow reminds us of their life in the frozen North, and this can be used as excellent tone matching material in various ways. If possible, procure an Eskimo doll, showing the costume of the Eskimo people. If you have a sand table in the Kindergarten, model an Eskimo hut. Cover the hut, and all the space surrounding it, with cotton, to imitate snow. If possible, make in clay an Eskimo in his great fur coat, with his sledge and dog team. If this is too difficult, other little toys can be used, which will give the same effect. Tell the children stories about the Eskimos, how they live, and how cold the weather is; tell about their dogs, the ice mountains, their animals, and other details of their life which will be interesting. Use these subjects for rapid tone matching, in the customary manner.

(*Teacher sings and children give back.*)

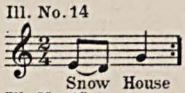
Ill. No. 12



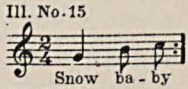
Ill. No. 13



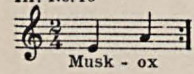
Ill. No. 14



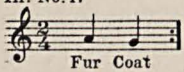
Ill. No. 15



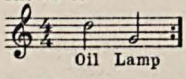
Ill. No. 16



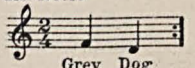
Ill. No. 17



Ill. No. 18



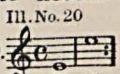
Ill. No. 19



The sound of the violin is one of the most valuable for imitation. The tone is so clear and high that to imitate it, the children must make an almost nasal sound, which at once brings the tone forward, and keeps it light and away from the throat. Imitate the tone by humming with "M," or with the syllable "Km." The use of the letter, "K," gives an incisive attack to the tone, which helps to bring it forward and keep it where it is placed.

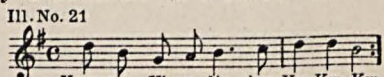
Let the children pretend they are playing on violins. Show them the position in which the violinist holds the instrument with his left hand, and the bow with the right. Show them how to draw the bow arm up and down, just as the violinist does when playing. This is great fun for them, and when they have learned how to get the necessary quality of tone in singing "M," or "Km," let them draw a long stroke of the bow, and hum a low tone and then its octave above, as in Illustration No. 20.

Ill. No. 20

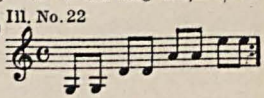


Now Miss Elliott is going to play to you on the Violin. Hear my Violin sing. (*Teacher sings and imitates the motions of a violinist.* (*See Ill. No. 21.*) Children, what did the Violin say to you? (*Children sing.*) The Violin has four strings, and this is the way they sound. (*Teacher plays piano.*) Miss Elliott will play a pretty song that the Violin

Ill. No. 21

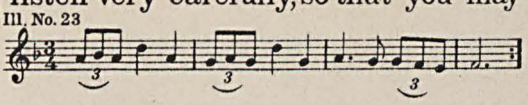


Ill. No. 22



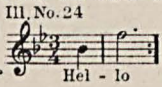
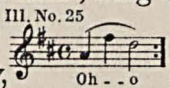
can sing for you. Now, children, listen very carefully, so that you may remember it. (*Teacher plays piano.*) Now, let us try it together and you may hum while Miss Elliott plays. (*Teacher plays again while children hum.*)

Ill. No. 23

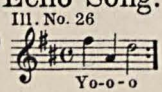


Imitating an echo is one of the best exercises for getting the head tone and enabling the children to see what is really meant by getting a soft, light quality of tone. To play the echo game, send one child into the cloak room or hall, leaving the door slightly ajar, and by the response made by the child outside to the singing of the children inside, you can get a good effect of the echo. Tell the class to sing a long tone on the vowel O, with a round tone, and then tell the child outside to send it back very softly. Stand beside the open door, and show the child outside how to sing the echo tone by singing with him. As soon as the children have found out how to do it, you may close the door. The sound from the child outside will then come back to the children within the room very softly, and you will have an excellent demonstration of exactly how a soft, light tone sounds. You may sometimes send two or more children, together, outside the door, when they have learned how to sing back the echo tone to you.

Children, did you ever hear an Echo? The Echo comes when you sing a loud tone and the sound comes back to you. If you were to sing underneath a big bridge, down by the water, someone would seem to copy just what you sang. You never can see who it is that sings back to you, but we call it the Echo. It is just the same as when you sing back to Miss Elliott, but the sound would come back to you very, very softly. Let us try to see if we cannot play the Echo Game.

Mary, you may run to the cloak room. Now, Miss Elliott will sing Hello. (*Teacher sings.*) Ill. No. 24  Mary, you answer. (*Mary sings.*) Let us do it again. (*Teacher sings and Mary answers very softly.*) Hear how far away it seems. Let us all sing Hello to Mary. (*All sing.*) Now, Mary, you answer very, very softly. (*Mary answers.*) See, class, Mary is our little Echo. Now, Harvey may try. Harvey, run into the cloak room and close the door a little bit. Now, class, sing Ō, like Miss Elliott does. (*Teacher sings and children respond.*) Ill. No. 25  Now, Harvey, you sing the Echo. (*Harvey sings very softly.*) Now, let us try it once more and, Harvey, you must remember to sing, just as soon as the class tells you what to sing. (*Teacher and children sing Illustration No. 25 and Harvey responds as an Echo.*)

Now, John, you run into the cloak room with Harvey, and let us try another Echo Song. (*Teacher and children sing, and children in cloak room respond.*) Ill. No. 26



Send different children to the cloak room and continue the game with the following syllables.

Ill. No. 28 — Hi-e-o

Ill. No. 29 — Ah-ah-o

Ill. No. 30 — Ah-ä-ä

Ill. No. 31 — Hel-lo

Ill. No. 32 — Tra-la

Ill. No. 33 — Je-o

ESKIMO

LYDIA AVERY COONLEY — JESSIE L. GAYNOR

With marked rhythm

1. By the North Pole dwells, we know, Chill-y lit-tle Es-ki-mo,
2. Wrapped in fur-ry clothes you go, Lit-tle broth-er Es-ki-mo,
3. Swift on snow-shoes you can go, Clev-er lit-tle Es-ki-mo,

In the fields of ice a-lone Stands his house of turf or stone,
Up a-bove you ice-bergs rise, Nor-thern Lights are in the skies;
When you ride so far a-way, Then the rein-deer draws your sleigh.

Sheet of ice for win-dow pane; Would not you and I com-plain?
Win-ter is as dark as night, But your stars are ver-y bright.
So the snow is full of joy For the Northern girl and boy.

CHORUS

Dear lit-tle Es-ki-mo, Leave all your ice and snow!

Come here with us to play All thro' our sun-ny day!

From "Songs in Season" by permission of A Flanagan

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 11

Name..... { Class Letter and No..... Account No.....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is the condition of voice generally found in the class in the early part of January? .....

.....

.....

2. What should be the tendency of the teacher's work in the first two or three weeks of the month? .....

.....

.....

3. What is the most effective method for correcting such faults as are found at this season of the year? .....

.....

.....

.....

.....

4. What per cent of the children in the Kindergarten at this time, can be expected to give back tone matching phrases with accuracy?.....

.....

5. (a) How can the teacher detect inaccurate work on the part of the pupils?.....

.....

.....

.....

(b) What training should be given those who need special attention?.....

.....

.....

.....

.....

6. Why should tone matching exercises, and all technical work, be made attractive?..... Discuss fully.

.....

.....

.....

.....

.....

7. (a) Why is the tone of the violin a good one for imitation?.....

.....

.....

(b) How does the imitation of this tone produce correct tone placing?.....

.....

.....

8. (a) Why is the Echo Game beneficial?.....

.....

.....

(b) Give a special report, if you are teaching in the Kindergarten, on your success in getting the light quality of tone which can be expected from the use of the Echo Game. .....

.....

.....

.....

.....

.....

.....

9. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, varying from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

10. *If you are a grade teacher and find a condition of huskiness in the children's voices, or find unequal work among the children, or have special difficulty in getting them to use a clear, light tone well away from the throat, you can apply the principles of this lesson directly to the correction of these faults. The methods in presenting these subjects are practically the same for children in all grades; the only change would be in the language you employ in addressing the children, and in the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to teaching the principles contained in *this* lesson; your questions will be answered in the spaces marked "Answer."

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

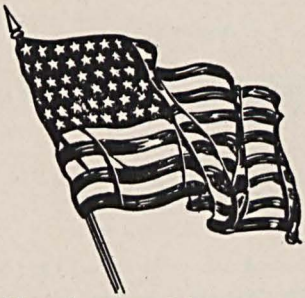
SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 12

February

Patriotism is the key note of the month of February, and nowhere is there better opportunity to begin the teaching of the love of country, and the making of good citizens, than in the Kindergarten, where the children first come in contact with others. We celebrate the birthdays of Washington, Lincoln, Longfellow, and Lowell in February, but naturally, for our purpose, Washington and Lincoln will receive the larger share of attention.

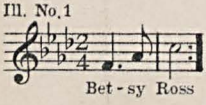


We make February the Flag Song month, and, in fact, it is well to make the flag the dominant note throughout the entire month. It can be used effectively in room decoration and in tone matching exercises. To us, our flag is the most beautiful in the world, and we must lose no opportunity to teach allegiance to it. Tell the story of Betsy Ross, and the making of the first flag. Impress the children with the significance of the colors, that the red stands for courage and bravery, the blue means faith and hope, and the white stands for purity.

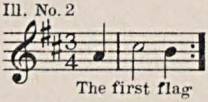
Procure enough small flags to supply one to each of the children, and let them march around the circle, or around the room, carrying these flags while the piano plays a spirited march. Then, while seated on chairs in the circle, let them give back to you such tone matching phrases as the following.

(*Teacher sings and children respond.*)

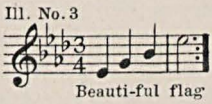
Ill. No. 1



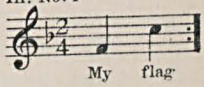
Ill. No. 2



Ill. No. 3



Ill. No. 4

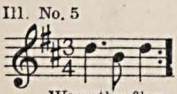


Throughout the month, use the flag with plenty of spirited marching, the piano supplying the music. Give the little march songs, with a few of the children marching in line and waving the flags, while the greater number remain seated in their chairs and sing the words, while you play the piano.

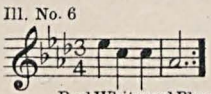
Our war songs, and songs of patriotism in general, are too big for little tots, but there are a few which may be sung to them by the teacher, allowing the children to join in the chorus. Such songs as "Rally Round the Flag," "Dixie," and "Red, White, and Blue," serve excellently for such a purpose. Before taking up the study of these songs with the class, use little tone matching exercises like those given below.

(*Teacher sings and children respond.*)

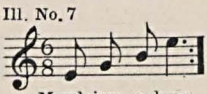
Ill. No. 5



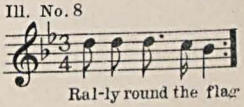
Ill. No. 6



Ill. No. 7



Ill. No. 8

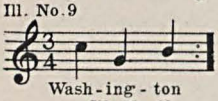


Copyright MCMXI by Siegel-Myers Correspondence School of Music

The birthdays of Lincoln and Washington, coming so close together, will give you a splendid opportunity to teach love of country. It is sometimes said that we are a nation of hero worshipers; but if that is the case, it is with good reason, since we have real heroes to worship. It will be a useful lesson in good citizenship, to interest the children in Washington's personality through the story of his childhood. The legend of the hatchet and the cherry tree may not be literally true, but the tradition teaches a fine lesson in morals and can be utilized freely. The central thoughts in the Washington program, of patriotism, courage, personality and greatness, can be taught through the little tone matching exercises. By all means, have the picture of Washington in a conspicuous place on the wall, throughout the month, and draw many song-stories therefrom. Tone matching exercises like the following will prove a guide to you in your work on this subject.

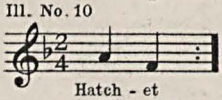
(*Teacher sings and children respond.*)

Ill. No. 9



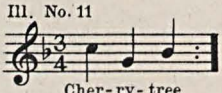
Wash-ing-ton

Ill. No. 10



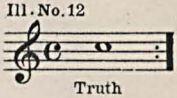
Hatch-et

Ill. No. 11



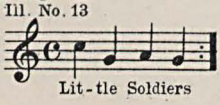
Cher-ry-tree

Ill. No. 12



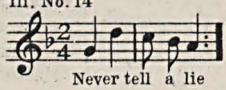
Truth

Ill. No. 13



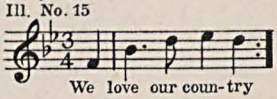
Lit-tle Soldiers

Ill. No. 14



Never tell a lie

Ill. No. 15



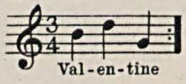
We love our coun-try

The Lincoln Day exercises should also be utilized to impress the lesson of patriotism upon the pupils. Tell the story of Lincoln's freeing of the slaves in the most simple, personal way that you can, and call attention to his splendid traits of character. Tell simply, what little stories you know of his life, and then draw little tone matching exercises from these tales. Have plenty of marching on the programs for these special days, the piano, as usual, supplying the music. (If you are teaching in the South, you can substitute other historical incidents in place of that of Lincoln and the emancipation of the slaves, for your tone matching exercises, if it seems desirable.)

St. Valentine's Day will furnish you with attractive decorations for the room, and definite material for tone matching exercises. It is well to have a Valentine Box, and to use your table work for a week or two in advance, in the preparation of little Valentines to be given one another, or to take home to the parents. The spirit of St. Valentine's Day is in itself very beautiful, and should be utilized to teach thoughtfulness for others. Red cardboard hearts of various sizes strung in graceful manner around the room, make striking decorations for St. Valentine's Day. Permit the children to choose partners for the little rhythms and games on this day. They can even, by this time, make up simple little St. Valentine phrases of their own, and sing them to their partners, who will in turn give them back, after the manner of teacher and pupil. This is but one of many suggestions, which might be employed in making the thought of St. Valentine an attractive part of the month's work. The following phrases are brief indications for the tone matching that can be done in this connection.

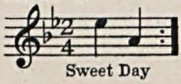
(*Teacher sings and children respond.*)

Ill. No. 16



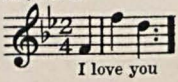
Val-en-tine

Ill. No. 17



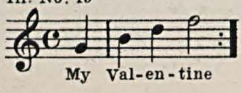
Sweet Day

Ill. No. 18



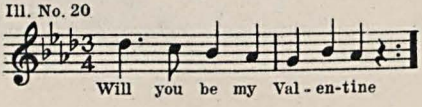
I love you

Ill. No. 19



My Val-en-tine

Ill. No. 20

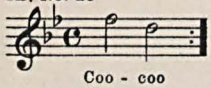


Will you be my Val-en-tine

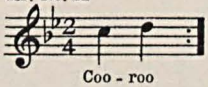
To continue the tone placing work with the vowel $\overline{OO}$, which we began in Lesson Nº 9, it is well to imitate the soft "coo-roo" of the doves on a possible neighboring roof. Call attention to their pretty feathers, and the way in which they strut about. To imitate the sound of a dove, put the tongue in the roof of the mouth, hold it tight, and try to give the sound of the consonant "D" without sounding the vowel $\overline{EE}$, that is usually pronounced with the consonant (D-$\overline{ee}$). The result will be an imitation of one of the calls of the dove. Insist upon a soft, light tone for the syllables "coo-roo."

(*Teacher sings and children response.*)

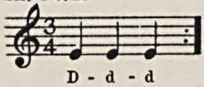
Ill. No. 21



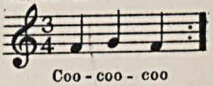
Ill. No. 22



Ill. No. 23



Ill. No. 24



The following songs are in harmony with the thoughts of the month.

WILL YOU BE MY VALENTINE?

FRANCES E. CLARK
Arr. by Daniel Protheroe

Will you be my Val - en - tine? Lit - tle play-mate, tell me

true. Come, and skip with hand in mine, Tell to each one, I love you.

ALICE C. D. RILEY

RUB-A-DUB-DUB

JESSIE L. GAYNOR

A - rub - a - dub-dub, A - rub - a - dub-dub, We're sol - diers brave and

true.— The band shall play and the flag shall wave, 'Tis the

red, the white, the blue,— A - rub - a - dub - dub, A -

rub - a - dub - dub, We're march - ing as we sing.— The

bu - gles blow and the ban - ners wave, And our voic - es ring.—

Copyright 1897 by The John Church Co.
From "Songs of the Child World" No. 1.
Used by permission.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 12

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Discuss the opportunity for inculcating patriotism, in the music lessons for the month of February .....

.....

.....

.....

.....

2. How can this idea be carried on throughout the month? .....

.....

.....

.....

.....

3. Should the class be divided into marching groups and singing groups?.....

.....

.....

4. What can be said of war songs in general, for the use of little children?.....

.....

.....

5. What thoughts can the teacher use to impress the meaning of the colors of the flag on the class? .....

.....

.....

.....

6. What lesson in ethics can be drawn from Washington's life?.....

.....

.....

7. What lesson can be taken from the life of Lincoln?.....

.....

.....

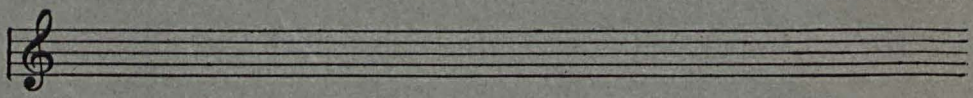
8. In what way can St. Valentine's Day be made to teach thoughtfulness for others?.....

.....

.....

.....

9. Give on the staff below three original tone matching exercises, which are drawn from the material in this lesson. .....



10. How is the study of the vowel $\overline{\text{OO}}$ continued in this lesson?.....

.....

.....

.....

11. What kind of tone is necessary for the syllables "Coo-roo?".....

.....

12. Give a report of the success which you had in learning the songs given so far in this course of lessons, specifying those songs in Lessons Nos. 3 to 12, which were easy for you, and those which were more difficult; state also, if you have been able to use them in your class.....

.....

.....

.....

.....

.....

.....

13. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, varying from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

14. *If you are a grade teacher and have difficulty in getting soft, sweet tones from your class and also find need for individual work for the slower and more backward children, you can apply the principles of this lesson directly to the correction of these faults. The methods in presenting these subjects are practically the same for children in all grades; the only change would be in the language you employ in addressing the children, and in the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.

.....

.....

.....

.....

.....

.....

15. *Explain how the topics suggested in this lesson, can be adapted to your work*.....

.....

.....

.....

.....

16. *Give a brief outline of the manner in which a Lincoln or Washington program might be carried out in your grade*.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q. 1," "Q. 2," etc., you may ask questions in regard to teaching the principles contained in *this* lesson; your questions will be answered in the spaces marked "Answer."

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 13

March

"In snowy, blowy March runs the mad March hare."

March is the month of wind, and of cold, disagreeable days. Many of the children are kept away from the Kindergarten because of colds and other illness. The month presents a splendid opportunity to do more and more individual work with those children who are present each day. Do not be too insistent in this individual drill, but keep constantly in mind those who need it the most, and give them daily attention in individual tone matching. You will very soon see a marked improvement in their work.

You may now begin to give special attention to the shaping of the mouth for the different vowel sounds. This is a most important step and one which is far reaching in its effects, both in tone placing in the singing of songs, and in increased elegance of pronunciation, both now and later. Putting the lips and teeth in proper position assists very much in forming the correct vowel sound, and in focusing the tone properly. It is wise, at times, to exaggerate this mouth and lip work. A few of the children, in their efforts to follow your directions for opening the mouth, may stretch the facial muscles to such an extent that they appear grotesque; but this is a fault in the right direction, and the tendency will readjust itself later on. If a few children with responsive minds and flexible muscles go to extremes, you will find that the great majority think they have opened the mouth wide, when the lips are scarcely apart. The facial muscles about the mouth should be very flexible, particularly in young children; but not infrequently they are found to be stiff and unpliable, and it is next to impossible to get the lips to form the round O, or to open the jaw wide enough for the bright Italian AH. We can best remedy this difficulty in the Kindergarten when the children are very young and most impressionable, and where conditions are such that you can work with them individually to good effect. You can call the little ones about you, and show them the proper position for each vowel sound. They are quick to imitate, and repeated exercises given in the form of games, will soon produce an appreciable result.

Copyright MCMXI by Siegel-Myers Correspondence School of Music

These defects in the proper use of the organs of speech are seriously felt in the speech and in the reading of the children, throughout the grades. The teachers of reading in the entire Public School system, find their greatest difficulty in their inability to induce the boys and girls to open their mouths when they are speaking, and to enunciate distinctly. Hence, we see the importance of beginning this training in the Kindergarten.

The vowel sound $\overline{OO}$, with the lips pushed out as in whistling, is the very best of all the vowel sounds with which to get the forward tone. The tone must be clearly focused at the extreme front of the lips, and be very light, with an utter absence of any tightness, or tension in the throat.

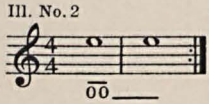
Ill. No. 1

"OO"

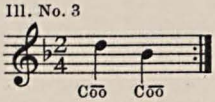
Illustration Nº 1 is a picture of a little child with the mouth properly placed for the long $\overline{OO}$. The position is somewhat exaggerated, but this exaggeration is necessary, in order to get the effect you want. This will take care of itself in a little while.

Push the lips out to the farthest extent, and sing such little tone phrases as those given in Illustrations Nos. 2, 3 and 4.

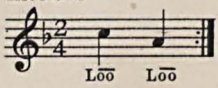
Ill. No. 2



Ill. No. 3



Ill. No. 4



Refer also to Lesson Nº 9, for suggestions for tone matching phrases which can be used with this vowel sound $\overline{OO}$.

The South wind, the clear, singing West wind, the cold, blustering, storm wind, and the sad, mournful song of the cold rain, will all give you material for tone matching exercises, which can now be employed to better advantage, for this additional drill on the vowel sound $\overline{OO}$.

The vowel $\overline{O}$ is the next best sound for bringing the tone forward. In singing this vowel, be sure that every little mouth is rounded, and that the tone is being produced at the extreme front of the lips, and not back in the mouth, or in the throat. In all the little songs which you use, you must watch carefully to see that those words which contain the long $\overline{O}$ or the long $\overline{OO}$ sounds, are properly articulated, even with exaggerated position of the lips.

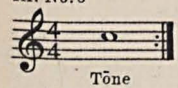
Ill. No. 5

"O"

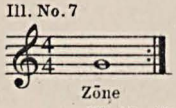
Illustration Nº 5 is the picture of a little child with the mouth properly formed for the long vowel $\overline{O}$. It is of the greatest importance that every child learn to form the various vowels properly; and you must see to it that all the children get the different, correct positions for these two vowels. Put

in the form of a little game, this can be made very easy and interesting. Use such tone matching phrases as the following, for drill on the vowel Ō.

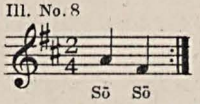
Ill. No. 6



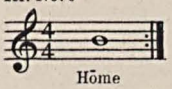
Ill. No. 7



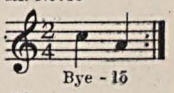
Ill. No. 8



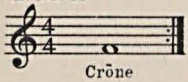
Ill. No. 9



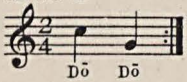
Ill. No. 10



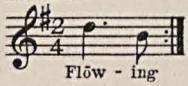
Ill. No. 11



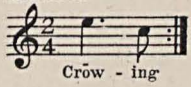
Ill. No. 12



Ill. No. 13



Ill. No. 14

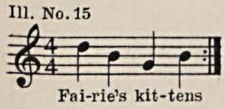


As the children's ears become more acute and better trained, it is possible to give longer word melodies. Be extremely careful that, in all of the songs, the words are understood and clearly enunciated. Take pains to see that every child is able to say the words, and, if necessary, give individual drill to see that they are properly pronounced. Give special attention to the final consonants in such words as "wind," "bright," "sight," "spinning," "running," etc. Also, see to it that in the children's ordinary speech, they are particular with such words.

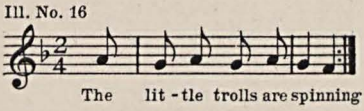
There are some interesting Nature stories in the month of March. The Fairy Trolls are working, the sap is running, and nature is awakening from her winter's sleep. These thoughts may be brought out in the pretty play of tone matching, with particular attention to the more difficult words.

(*Teacher sings and children give back.*)

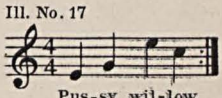
Ill. No. 15



Ill. No. 16



Ill. No. 17



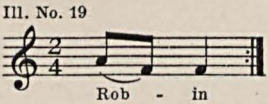
In the Northern latitude the early birds are coming back from the South, and almost any morning, near the end of March, we may look out of our window and see some venturesome robin.

The story of how maple sugar is made, is a very interesting tale, and can furnish you with many subjects for tone matching. This is the time for the planting of seeds, and you can call attention to the stirring of the roots under the ground. This material may be used for little phrases, such as those given below.

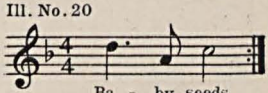
(*Teacher sings and children respond.*)

Ill. No. 18

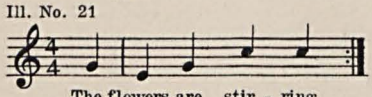
Ill. No. 19



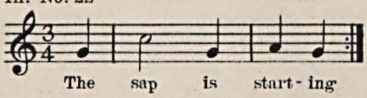
Ill. No. 20



Ill. No. 21



Ill. No. 22



You can use the song on the following page for study in this month. Put special emphasis on the proper position of the month for the vowel sound $\overline{\text{OO}}$ in the last two lines of the song.

WHO HAS SEEN THE WIND?

Arr. by Daniel Protheroe

FRANCES E. CLARK

1. Who has seen the wind? Neith - er I nor you, But when the leaves bow trem - - bling, The wind is pass - ing thro'.
2. Who has seen the wind? Neith - er you nor I, But when the leaves bow down their heads, The wind is pass - ing by.

p

Oo oo oo oo oo

p

Oo oo oo oo oo

pp

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 13

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. (a) What conditions will probably be found in the schoolroom during the month of March? .....

.....

.....

(b) How can the teacher take advantage of these conditions to advance the work of the class in singing?.....

.....

.....

.....

.....

2. Discuss fully the importance of the shaping of the mouth for the different vowel sounds .....

.....

.....

.....

.....

.....

.....

3. What is the result of improper or careless training in the use of the lips in speech?....

.....

.....

4. How can the teacher best give this necessary training?.....

.....

.....

.....

5. Why is the Kindergarten the best place to begin this work?.....

.....

.....

6. Describe the shape of the lips in singing the vowel sound $\overline{OO}$?.....

.....

.....

7. Why is this the best sound for getting the tone well forward?.....

.....

.....

.....

8. What is the next best vowel sound in securing a forward tone?.....

.....

9. What success should the teacher have in the first lesson on the vowel sounds?.....

.....

.....

.....

10. What results in proper placement of tone can be expected after the class has spent a month on the practice of the vowel sounds $\overline{O}$ and $\overline{OO}$?.....

.....

.....

.....

11. (a) What is the value of clear enunciation?.....

.....

.....

.....

(b) How can the singing of songs be made to contribute to clear enunciation?.....

.....

.....

.....

12. Why should the teacher give special attention to the sounding of final consonants in all words? .....

.....

.....

13. State two subjects other than those given in the lesson, which can be used for tone matching material in the month of March.....

.....

.....

14. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, departing from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

15. *If you are a grade teacher and have pupils in your class who have difficulty in shaping the mouth for the vowel sounds Ō and ŌŌ, or who find it difficult to sing these vowels with a light soft tone, or if you find it hard to get the proper subjects for the tone matching phrases through which you can train the ear and musical sense, you can apply the principles given in this lesson directly to the correction of these faults. The methods in presenting these subjects are practically the same for children in all grades; the only change would be in the language you employ in addressing the children, and in the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson Nº 14

April

" Rain, rain go away;
Come again another day."

In Lesson Nº 13 we discussed the necessity for teaching the correct positions of the mouth for the various vowel sounds. Emphasis was placed upon the vowels Ō and ŌŌ. We saw how important it was to insist upon even an exaggerated lip position, in order to make sure that the pupils not only understand, but actually imitate the correct shape of the lips. This exaggeration is necessary because, while a few are able to imitate, most of the children do not shape the lips properly when they think they are doing so.

The next vowel which we will study is the long Ē. It is one of the most difficult, and is certainly the most often neglected sound with the adult singer. It is a tone which is very difficult to control; in fact, to be able to sing a clear, forward, long Ē. is evidence of much vocal perfection in a singer. This difficulty is largely due to faulty early training. There is no reason why the children should not be taught from the beginning to sing the vowel Ē correctly and easily.

In giving all of the vowel exercises, you must make your directions to the children very simple, but always insist upon the proper shape of the mouth. In teaching the vowel Ē, you should open the teeth just wide enough to admit the tip of the first, or index finger, placed flat between the teeth. Part the lips against the teeth, as in smiling, and sing the word "we." The tone must be soft and light, but with the sound of Ē focused squarely between the teeth. Move the head slightly from side to side, to be certain that there is no muscular contraction in the throat. This will help to relieve any unconscious tension.

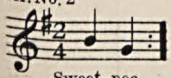
Ill. No. 1

"E"

Illustration Nº 1 is the picture of a little child with the mouth correctly formed for the long vowel Ē. Observe the position of the lips, and in preparing this lesson to present to the pupils, try to imitate the exact shape of the lips, which you find given here. It is well to practice singing this vowel sound, and the others that are treated in this course of lessons, by yourself, until you feel that your position is a correct model for the children to imitate, and that you can also invent individual and original ways of securing the best results when presenting the subject. Use words like those below in the tone matching on this vowel.

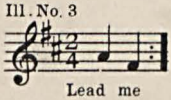
(*Teacher sings and children respond.*)

Ill. No. 2



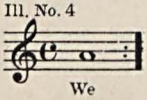
Sweet-pea

Ill. No. 3



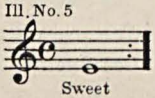
Lead me

Ill. No. 4



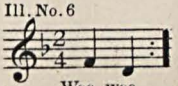
We

Ill. No. 5



Sweet

Ill. No. 6



Wee wee

Copyright MCMXI by Siegel-Myers Correspondence School of Music

The next vowel of importance is the long Ā (*pronounced AY*). This tone is generally considered to be as difficult as the long Ē among adult singers. It is almost impossible to find singers for choir or quartet who can articulate a long Ā properly. The presence of these two vowels in the English language is responsible largely for the impression that our native tongue is impossible to use in artistic singing. As in the case of the long Ē, this condition is largely the result of incorrect early training, and the vowel Ā may be taught to little children just as easily and naturally as the vowel Ē, and Ō or the vowel sound ŌŌ.

To sing the vowel Ā, place the tip of the index finger between the teeth sidewise. Draw the lips back against the teeth in a broad smile, and enunciate the word "nay." You will find that the tone comes easily and naturally to the front of the mouth. Observe that there is no harsh or hard quality, which is usually characteristic of the vowel. The tone is focused between the teeth just as in the long Ē, but the teeth are a little wider apart.

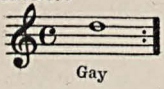
Ill. No. 7

"A"

Illustration Nº 7 shows a little child with the lips in the proper position for the long Ā. This is often called the smiling mouth, and you will find that the children will have little difficulty in placing the lips correctly. Practice the vowel Ā carefully, and you will see that it is divided into two sounds, Ā and Ē. This is probably responsible for the fact that it is the most difficult of the vowel sounds to enunciate. Particular attention should be given to its articulation in words in which it occurs. You can best accomplish this with the children, through emphasizing the position and motion of the lips in saying the vowel. Use, for tone matching, words like those given below.

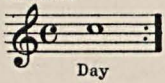
(*Teacher sings and children respond.*)

Ill. No. 8



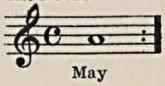
Gay

Ill. No. 9



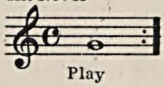
Day

Ill. No. 10



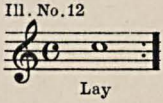
May

Ill. No. 11



Play

Ill. No. 12



Lay

The broad Italian ĀH, as in "father," is an easy vowel sound to enunciate, requiring only attention in getting the mouth to open sufficiently. Emphasize the importance of opening the mouth wide whenever this vowel occurs. It must be opened enough to permit the entrance of the first and second fingers, placed above each other. The jaw must be opened freely, avoiding all tension in the muscles of the throat and chin. Send the sound over to the front of the mouth, letting it focus in the roof of the mouth just back of the teeth.

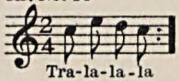
Ill. No. 13

"AH"

Drill the children in using the position of the lips shown in Illustration Nº 13, and give them sufficient drill, so that they get the sound of ĀH softly and sweetly. Use, for tone matching, such words as the following:

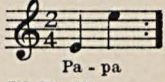
(*Teacher sings and children respond, as in Ills. Nos. 14 - 20.*)

Ill. No. 14



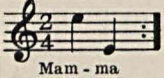
Tra-la-la-la

Ill. No. 15



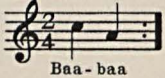
Pa - pa

Ill. No. 16



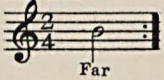
Mam - ma

Ill. No. 17



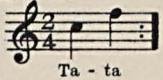
Baa - baa

Ill. No. 18



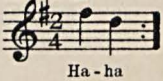
Far

Ill. No. 19



Ta - ta

Ill. No. 20



Ha - ha

In April comes the joyous time of the awakening of Mother Earth. The trees begin to put on their summer robes of green; the birds are coming back to their nests; the lambs are frisking on the hillside, and all created things awaken to a new

life. The nature study of this beautiful month is filled with thoughts attractive to the children. They always love to imitate the language of the young of all animals; so the "peep" of the little chick, and the "baa" of the lamb, make good material for tone matching. The following Model can be used for this work.

What does the little lamb say, children? (*Teacher sings and children give back*), Ill. No. 21 Baa The little chick says (*Teacher sings and children give back.*) Ill. No. 22 Peep Peep And the little duckling says this to his mother: (*Teacher sings and children respond:*) Ill. No. 23 Quack Quack

April is the month of sunshine and showers, and the rain gives many sounds for imitation. Use such phrases as the following for this purpose.

(*Teacher sings and children respond.*)

Ill. No. 24 Sun-shine Ill. No. 25 Pit-ter Pat-ter Ill. No. 26 Grey Clouds Ill. No. 27 Um-brel-la

We must also teach the names of the Spring flowers, those found in the garden and in the wood. Encourage the children to bring in specimens of early garden flowers, and teach them to know and love them. This nature study is the most lasting in its influence of any of the topics of your Kindergarten work. Use such phrases as the following: (*Teacher sings and children give back.*)

Ill. No. 28 Cro-cus Ill. No. 29 Hy-a-cinth Ill. No. 30 Tu-lip Ill. No. 31 Daf-fo-dil

(*The April songs given below are effective song material for this month.*)

DORA R. GOODALE **APRIL! APRIL! ARE YOU HERE?** MARY S. CONRADE

1. A-pril! A-pril! are you here? Oh, how fresh the wind is blow-ing! See! the
2. A-pril! A-pril! is it you? See how fair the flow'rs are spring-ing! Sun is

sky is bright and clear. Oh, how green the grass is growing! A-pril! A-pril! are you here?
warm and brooks are clear. Oh, how glad the birds are singing! A-pril! A-pril! is it you?

From "Songs in Season".
Permission of A. Flanagan Co. Publishers.

DAFFY-DOWN-DILLY

ALICE C. D. RILEY — JESSIE L. GAYNOR

Dear lit-tle Daf-fy-down-dil-ly, First flow'r of the spring,

Danc-ing a-way with the breez-es, Glad-ness and sun-shine you

bring, Dar-ing the cold of the March winds, Brav-ing the frosts and the

snows, Fill-ing the woods with your glo-ry, Love-li-est flow'r that blows.

Copyright 1897 by The John Church Co.
From "Songs of the Child World" No. 1.
Used by permission

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 14

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Explain the value of the study of the vowel sound $\bar{E}$.....

.....

.....

.....

2. Why is this sound particularly difficult to sing?.....

.....

.....

3. How can the children be taught to sing this sound as naturally and easily as any other vowel sound? .....

.....

.....

.....

4. What directions should be given to the class for singing the vowel E?.....

.....

.....

.....

.....

5. Do you have any difficulty in singing this vowel yourself?.....

.....

6. Give a short model lesson, which would explain to a class how to sing the vowel $\bar{E}$....

.....

.....

.....

.....

.....

.....

7. Discuss the use of the vowel sound $\overline{A}$, and indicate, if possible, why it is so difficult to sing .....

.....

.....

.....

.....

8. What directions should be given to a class in singing the vowel $\overline{A}$.....

.....

.....

.....

.....

9. Why is the vowel sound $\overline{AH}$ easy to sing?.....

.....

.....

10. Why is it important to open the mouth wide in singing this vowel?.....

.....

.....

11. What directions should be given to a class for the use of this vowel sound?.....

.....

.....

.....

.....

12. (a) What kind of topics are suitable for tone matching phrases in the month of April?

.....

.....

.....

(b) Name two suitable topics other than those given in the lesson.....

.....

.....

13. Have you learned the two songs given in this lesson?.....

.....

14. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, departing from these suggestions only as may be found necessary by the conditions in your classroom. .....

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

15. *If you are a grade teacher and have pupils in your class who are unable to properly enunciate or sing the vowel sounds* $\overline{E}$, $\overline{A}$ *and* $\overline{AH}$ *with the proper quality of tone, you can apply the principles given in this lesson directly to the correction of these fundamental errors. The methods in presenting these subjects are practically the same for children in all grades; the only change would be in the language you employ in addressing the children, and in the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson Nº 15

May

We are approaching the close of the school year, and at least a number of the children will go into the First Grade. It is of importance that they be given some degree of independence in singing. This can be developed successfully by singing familiar songs that have been well learned, without the piano accompaniment. They should sing individually and as a class, alternately, the teacher making the work into the form of a little game.

Another good method of study is to have the children originate, or make up, little song melodies of their own. We give below a Model Lesson on this subject, and through the development of these two ideas, you should be able to secure in the children at least some degree of individual proficiency.

Give special attention at this time to the few voices that are still untrue. It will not be necessary to give individual work to those children who have developed a sweet, clear tone, and who give back readily anything assigned to them. The time for this work must be given to those who need it the most.

By the month of May, at least seventy-five percent of the class should be able to give back correctly single tones, or groups of intervals of from two to five tones, sung as little melodies. At the close of the school year we should not be satisfied if fewer than ninety to ninety-five percent of the children who go into First Grade, are able to sing correctly; not counting, of course, those with physical defects. This should be the result of the system of ear training which is given in these lessons, if properly and consistently developed throughout the school year.

The vowel sound AW, is one of the best for securing flexibility in the muscles of the mouth and chin. It is not used so commonly as the other vowels and need not have so much attention, but its value lies in the development of control of the facial muscles. The position of the mouth for the vowel sound AW, is formed by opening the lips and teeth two fingers in width; then draw the lips a little closer together (the jaw remaining in the same position), as if you were trying to say Ō, and you will have the correct position for the vowel sound AW. Illustration Nº 1 is the picture of a little child with the mouth properly placed for the vowel sound AW.

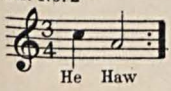
Ill. No. 1

"AW"

Sing softly such words as the following, exaggerating the position of the mouth to make sure that the children get the proper position and correct sound.

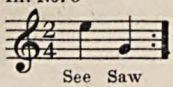
(*Teacher sings and children respond.*)

Ill. No. 2



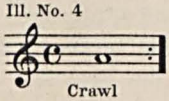
He Haw

Ill. No. 3



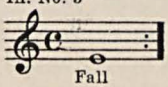
See Saw

Ill. No. 4



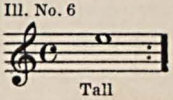
Crawl

Ill. No. 5



Fall

Ill. No. 6



Tall

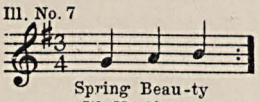
Copyright MCMXI by Siegel-Myers Correspondence School of Music

May is the month of flowers, and we greet Nature in its happiest mood. The children should know the names of the spring flowers, for they love to tell about them. Using this interest as a basis for original work, you should encourage the children to sing in their own way such little melodies as those which follow. At first you will find that if one child sings a little melody, the next one will sing the same thing, but by asking the latter to sing it in a different way, or asking some other child for another melody on the same words, you will soon bring out an interesting variety of tone matching phrases.

John, will you sing May Day for Miss Elliott? You can make up your own tune and sing it any way you wish. (*John sings.*) Now, Martha, you sing May Day any way you want to. (*Martha sings same interval John gave.*) Oh, no! That is John's tune, Martha. Can you not make one that is different? (*Martha tries again, still singing the same tune.*) Ah! That is still John's tune. Who can sing it a different way? Sylvia, let us hear you try. (*Sylvia sings.*) Ah! That is different, and a very pretty little song, too. Who can sing it in still another way? Herbert? Let us hear Herbert sing. (*Herbert sings another melody.*) Can Margaret sing it in still another way? You try it, Margaret. (*Margaret sings.*) That was very nice indeed.

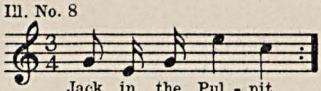
Take up, in this way, many little word melodies, and encourage each one to invent a little song of his own. Any one of the following phrases will give you material for developing this work. Use the methods indicated above to secure successful results.

Ill. No. 7



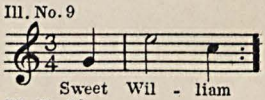
Spring Beau-ty

Ill. No. 8



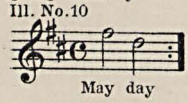
Jack in the Pul - pit

Ill. No. 9



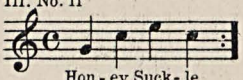
Sweet Wil - liam

Ill. No. 10



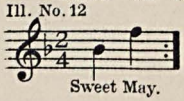
May day

Ill. No. 11



Hon - ey Suck - le

Ill. No. 12



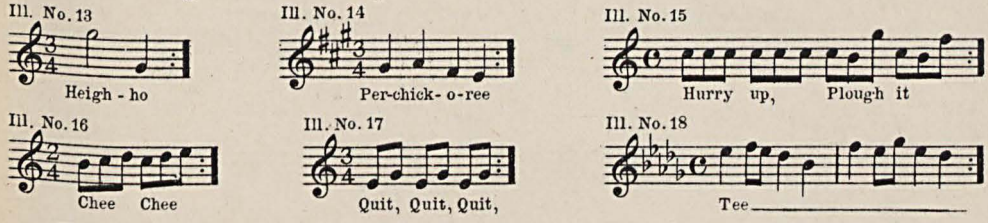
Sweet May.

There is nothing more interesting to children than real live animals. If you are in a city large enough to have a "Zoo," by all means visit it frequently in the pleasant weather of Fall and Spring. Lead the children to discuss and observe the characteristics of the different animals. If you have not this opportunity, there is always the chance to study the more common animals and birds, which are found anywhere. Information gained at first hand is valuable, and you quickly cultivate in the children the power of observation by encouraging them to describe what they see.

They should be taught to recognize at sight many of the birds which come at this time of the year, particularly those of such distinct marking as the Gold Finch, Scarlet Tanager, etc. Used in the form of tone matching phrases, this study will become interesting and very vital to the children. The songs of the birds, and a description of the brilliant coloring and appearance of the different birds, will furnish you with subjects for many interesting lessons. The following phrases are the accurate transcriptions of the songs of the Blue Jay (Ill. No 13), Gold Finch (Ill. No 14)

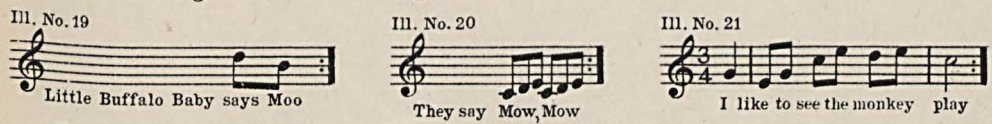
Brown Thrush (Ill. Nº 15), Song Sparrow (Ill. Nº 16), Flicker (Ill. Nº 17) and Meadow Lark (Ill. Nº 18), but other bird songs may be frequently used. These tones will be hard to get with exactness, but they will furnish you with attractive material for your lessons.

(Teacher sings and children give back.)



Tell the children about the Monkeys, Bears, Buffalo, Deer, Seal, etc., using the little phrases given below in talking about them.

(Teacher sings and children respond.)



The good old Mother Goose Rhymes are an unfailing source of pleasure to children and teacher. Use the following musical settings very often in your lessons.

MAY-DAY

LYDIA AVERY COONLEY — JESSIE L. GAYNOR

Slowly

1. Chil-dren, 'tis the first of May. Bask-ets we must make to-day,
2. For her crown we'll gather flowers. We'll not choose this queen of ours For
3. When we've crowned her we will sing, Dancing in a mer-ry ring;

Gar-lands weave, and wreaths of green, For our lit-tle May-day queen.
dress-es fine or yel-low curl: She shall be the kind-est girl.
Then we'll find the sick and poor, And hang our bas-kets on their door.

From "Songs in Season"
By permission of A. Flanagan Co.

JACK AND JILL

MOTHER GOOSE RHYMES

FRANCES E. CLARK
Arr. by Daniel Protheroe

Jack and Jill went up the hill to

fetch a pail of wa - ter, Jack fell down and

broke his crown, And Jill came tumb - ling af - - ter.

TEE-TER TAW-TER

MOTHER GOOSE RHYMES

FRANCES E. CLARK
Arr. by Daniel Protheroe

1. Tee-ter taw - ter, bread and water, Wash up your dish-es my dear lit-tle daughter.
2. High and low we're skimming o-ver, Gay lit - tle butter-flies brushing the clo-ver.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 15

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.
If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Discuss the possibility of developing, in the Kindergarten class, a reasonable degree of independence in singing.....

.....

.....

.....

.....

2. Name two ways in which this can be accomplished successfully.....

.....

.....

.....

.....

3. How much attention should be given in the month of June to the few remaining voices that are untrue and undeveloped?.....

.....

.....

.....

4. What percent of the pupils may, at this time of the school year (June), be expected to give back accurately tone matching phrases of from two to five tones?.....

.....

5. What is the particular value of practice on the vowel sound AW?.....

.....

.....

6. Give a short model lesson to secure the correct formation of the lips and the proper enunciation of the AW sound.....

.....

.....

.....

.....

.....

.....

7. What, in your opinion, is the most difficult vowel sound to sing?.....

.....

.....

8. What are the principal Nature thoughts for the month of May?.....

.....

.....

.....

.....

9. Why is the study of birds particularly good for tone matching phrases?.....

.....

.....

10. What success do you have in imitating the bird calls given in Illustrations Nos. 13 to 18?

.....

11. Why are the Mother Goose Rhymes always good material for use in songs?.....

.....

.....

.....

12. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, departing from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

13. *If you are a grade teacher and have pupils in your class who lack independence in singing, or who cannot sing successfully the vowel sound AW, you can apply the principles given in this lesson directly to the correction of these faults. The methods in presenting these subjects are practically the same for children in all grades; the only change would be in the language you employ in addressing the children, and in the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No. 16

June

The month of June brings us to the close of our journeys in songland. By the end of the school year, nearly all of the children should be able to give back the tone matching phrases quite accurately, to sing several little songs, both in class and individually, and, finally, to make up little song melodies of their own.

If there are still one or two children whose ears seem dull and whose voices are still low, give them special attention in this last month. Do not scold, or try to force the child to do as you wish, and never make him feel that he is delinquent or deficient in any way; merely emphasize the fact that you are trying to help him. Lead the class to feel that these slower ones are trying to do their very best, and that all are to help. Permit these children who require special attention, to stand near the piano, while the others are singing. Let the piano sing for them especially, with the little word melodies, and above all, keep the spirit of play in this special drill. Let the singing lesson be lightsome and cheery, and always attractive.

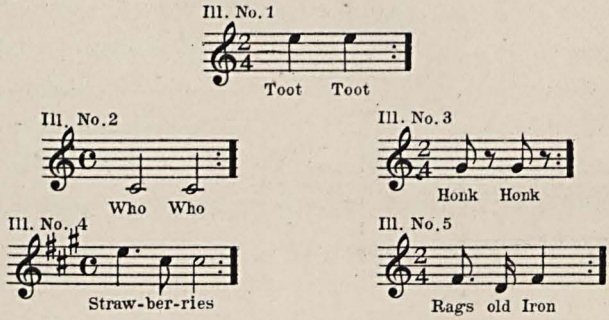
Give particular thought throughout the month to securing independence in the singing of the children. The faculty of inventing a different way of singing a little song-thought is a simple beginning in melody writing, which will be continued throughout the grades. Begun in this delightful way of a tone matching game, the ability to sing and write melodies later on, becomes an easy task. Try to secure individuality in the children's work, making repeated attemps at gaining variety in their little melodies, in the following way.

Jenny has brought us a Rose this morning. Jenny, can you sing Rose for Miss Elliott? (*Jenny sings.*) Very well. Sylvia, sing it in a different way. (*Sylvia sings.*) No, that is too low. Try it again, away up high. (*Sylvia tries again.*) That is better. Jenny's Rose is such a pretty color, isn't it? What color is it? (*Children answer, "It is red."*) Yes, that is right. Now, who can sing a longer story, as, My Red Rose

Copyright, MCMXI, by Siegel-Myers Correspondence School of Music

Clarence, you try. (*Clarence sings.*) No, that is not a very pretty tune. That is all on one tone, just as if you were talking. Try to sing a tune for it, Clarence. (*Clarence sings.*) That is a pretty tune, but it is so low. Can you not sing it higher, Clarence? (*Clarence sings.*) Now, let us make a longer story. Who can say something about the Rose? (*Mary says, "The Rose is beautiful."*) Yes, that is right. Now, who can make a tune for our longer story? Martha, you try it. (*Martha sings a melody for the words, "The Rose is beautiful."*) That was a good one, who can make another tune? Emma, you try. (*Emma sings.*) Children, hear how nice that is. That sounds like a little song.

The windows are open now, and we can use the sounds of the streets for much tone matching. The factory whistle, fog horn, automobile, fruit vender, rag man, etc., will give you many subjects for imitation.
(*Teacher sings and children respond.*)



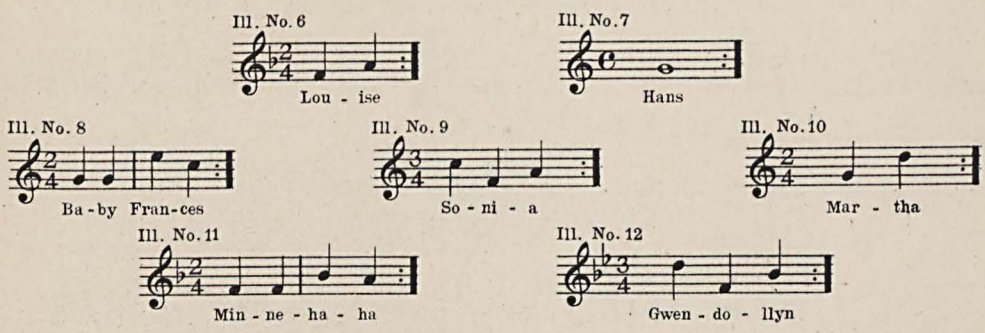
One of the most attractive features of the month of June in the Kindergarten, is having little doll parties. The children enjoy bringing their dolls to school. For the final party you will probably have dolls of all kinds, sizes and nationalities. The old rag doll is perhaps the best of all. The little mothers still feel the necessity for rocking their dolls to sleep, for in Doll Land we have not yet developed the theory that rocking is old-fashioned and nerve racking.

The little "Bye-lo-bye" song, which follows, has a very sleepy "rock," or rhythm, to it, when sung with strong accent on the first count.

Many times the little boys, as well as the girls, enjoy playing with dolls, but occasionally some of them refuse. In that case, give them a good flag song, or some vigorous game that appeals especially to them.

Learn from the children the names of their dolls, and immediately transfer them into little song phrases, such as the following.

(*Teacher sings and children give back.*)



Use the following songs for the doll parties at the close of the school year:

BYE - LO - BYE

FRANCES E. CLARK
Arr. by Daniel Protheroe

Slowly

Bye - lo - bye, Bye - lo - bye,

Moth er's ev - er near thee, Bye - lo - bye,

Bye - lo - bye, Sail to dream - land, dear - - ie.

TEN PRETTY DOLLS ARE WE

FRANCES E. CLARK
Arr. by Daniel Protheroe

Ten pret - ty lit - tle dolls are we, As hap - py as the day,

Black and white, short and tall, Grave, and grand, and gay.

Ten pret - ty dolls all wait - ing here; Who will come and play?

Come, and take us, lit - tle maid-ens, E're we run a - way.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 16

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. At the close of the school year what proportion of the Kindergarten class should be able to respond accurately to tone matching phrases?.....

.....

.....

2. What should be the child's qualifications in singing when he goes from the Kindergarten into the First Grade? .....

.....

.....

.....

.....

3. What special training should be given in the last month of the school year to those children whose musical development has been slow?.....

.....

.....

.....

.....

4. What point must be emphasized in connection with this special drill?.....

.....

.....

5. In what way does the invention of melodies by the individual children in the class prepare for the melody writing in the grades?.....

.....

.....

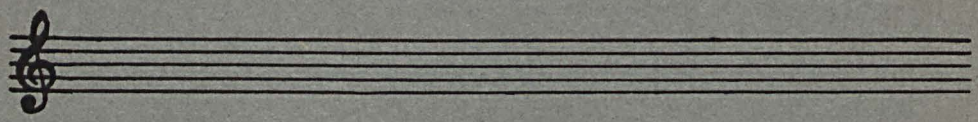
.....

6. Why should the teacher try to secure individuality in these little melodies?.....

.....

.....

7. Write on the staff below two original musical phrases for the words "My beautiful Rose." .....



8. Why should the teacher require the backward pupils to stand near the piano during the singing lesson? .....

.....

.....

.....

.....

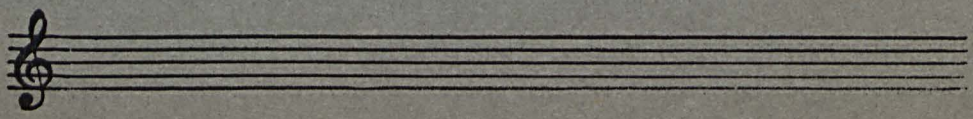
9. How should the teacher utilize the spirit of emulation to secure satisfactory results from the pupils? .....

.....

.....

.....

10. Write on the staff below two original illustrations of the sound of the automobile and factory whistle .....



11. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, departing from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give

an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

12. *If you are a grade teacher and have pupils in your class who in the last month of the school year are still deficient in tone quality and sense of pitch, or who have difficulty in originating and writing melodies, or if there are children in the class who do not develop in class work as they should, you can apply the principles given in this lesson directly to the correction of these faults. The methods in presenting these subjects are practically the same for children in all grades; the only change would be in the language you employ in addressing the children, and in the use of more advanced material.*

If you have occasion to apply the principles of this lesson in this manner, enumerate

any changes you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 17

Children's Singing Games

One of the best loved, most used, and most abused factors in Kindergarten work is the Singing Game, or game which is accompanied by an explanatory song. The Singing Game is as old as civilization itself. It had its beginning, no doubt, in pre-historic times when the Druids danced about their woodland altars and chanted the praises of the Sun. We find traces of singing in circles as a part of worship ritual among all barbaric peoples.

Our own American Indians have separate and distinct dances and songs for the celebration of the various feasts of the year, the hunt, the chase, for war, or in memory of the dead. In France, England and other countries, in the beginning of the age of chivalry, we find the primitive peasant choosing his mate in the May festival given in honor of the village queen; and, among the peasants of all nations, even at the present date, we find many singing games, which have their origin in the choosing of partners for dances, or games, at festivals.

Acting upon the assumption that the history of the individual is an epitome of the development of the race, it is both natural and right that we should use such games as these in early childhood. They have much value in expressing the natural instinct of the child for action and song at the same time, and the Kindergarten would be bare indeed, were we to exclude these expressions of childish joy.

However, since we have come to realize more fully the value of the proper care of the child voice, we are brought to consider most seriously the comparative advantage and disadvantage of the Singing Game. Bearing in mind the necessity for the culture and protection of the child voice, we must use the Singing Game in the Kindergarten only in the way that will be most beneficial. It is absolutely impossible for young children to exercise violently, or even moderately, *while singing*, without doing serious damage to the quality of tone and to the tender little vocal chords. Any exercise that interferes with, or impedes breathing is dangerous to the singing voice.

The romping and running called for in most of these Singing Games is in direct opposition to all we have learned about the production of a clear, soft tone. The Singing Game has a value, but we must not permit it to ruin the voices of the children. We must find a way whereby to enjoy the game, and still preserve the essential soft, clear quality of the child voice. *This may be accomplished by dividing the children into groups, permitting one group to play the game, while the other group sings.* By alternating in this manner, each child enjoys the action of the game, but does not sing while he is exercising. When it is desirable to have the entire circle participate in a march, or general exercise, let the music be from the piano alone.

Copyright MCMXI by Siegel-Myers Correspondence School of Music

In such games as "The King of France," two small groups may play the game, while the children in the circle sing the song.

In the game of "London Bridge," the two children who are standing still, forming the bridge, may sing the song and the other children, as they are chosen to stand behind the leaders, may join in as they take their places; *but the children who are marching must not be permitted to sing.*

In the game "Round and Round the Village," the entire circle may sing, but *the child who goes in and out of the spaces between the children, and his partner, should not sing.*

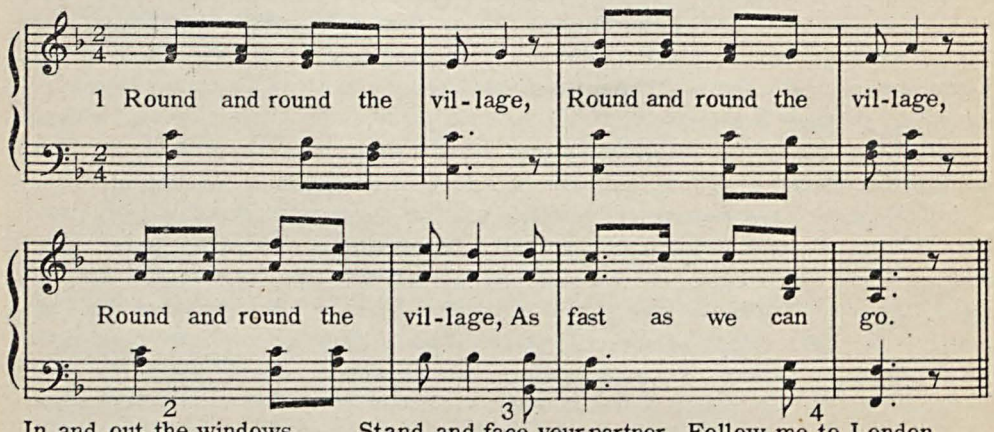
In the game "Punchinello," the children may sing while they are imitating the gestures.

In the Swedish dances and Folk games, the children who are dancing should never sing the song at the same time. In a slow march the children may hum the melody without seriously interfering with their tone quality.

In such games as, "Here We Go Round the Mulberry Bush," "The Farmer in the Dell," "Oats, Peas, Beans and Barley," and "Jolly is the Miller," the groups must either be divided, or, if it is desirable to have the entire circle take part, the teacher must then play the piano and sing, while the children play the game.

In playing the game "Round and Round the Village," let the children stand in a circle, with one child outside. The children in the circle should place their arms on each other's shoulders, or clasp the hands, raising them high enough to make an arch through which the children outside may run. These children may *sing as they are standing still.* The child on the outside runs in and out between each pair of children, while those in the circle are singing. At the close of the first verse, he stands in the center and chooses a partner. They stand facing each other until the third verse; then they bow and the first child takes, in the ring, the place of the partner he has chosen.

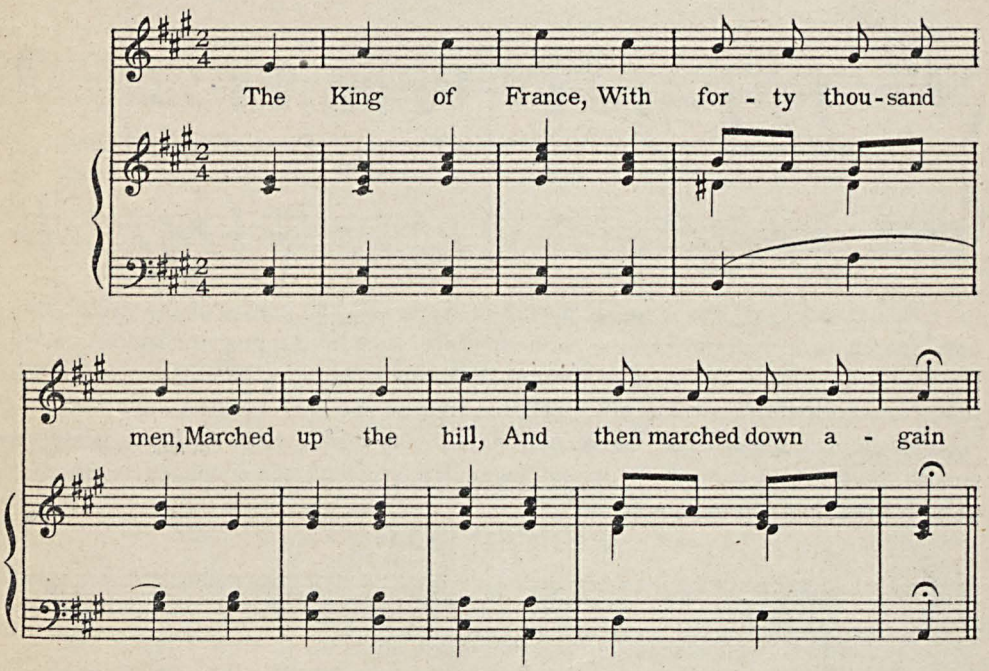
ROUND AND ROUND THE VILLAGE



In and out the windows, Stand and face your partner, Follow me to London,
In and out the windows, Stand and face your partner, Follow me to London,
In and out the windows, Stand and face your partner, Follow me to London,
As we have done before. And bow before you go. As we have done before.

In playing the game "The King of France," the children stand in two rows facing each other. One child marches up and down the center, using the gestures indicated in the different verses. *The child who marches does not sing, but the children who stand in the lines, sing the song.* After the child has marched up and down the center of the lines, the two lines of children march toward each other and retreat, repeating the gestures. This latter action is not entirely prohibitive of singing.

THE KING OF FRANCE



The King of France
With forty thousand men

Marched up the hill And then marched back again.
Gave salute And then marched back again.
Beat their drums And then marched back again.
Blew their horns And then marched back again.
Waved their flags And then marched back again.
Drew their swords And then marched back again.
Shouldered arms And then marched back again.

In the game "The Muffin Man" one child stands in the center of the circle and dances up to a partner chosen during the singing of the second verse. Then they may each dance up to the other children, and again choose partners. Repeat until all are chosen and all are dancing. *Have the children stop singing as they come to the center to choose their partners,* until at last the teacher sings alone.

THE MUFFIN MAN

1. Oh, do you know the muf - fin man, the muf - fin man, the
2. Oh, yes I know the muf - fin man, the muf - fin man, the

muf-fin man, Oh, do you know the muffin man, That lives in Dru-ry Lane.
muf-fin man, Oh, yes I know the muffin man, That lives in Dru-ry Lane.

In the game of "Punchinello" one child steps into the center of the circle, and near the close of the stanza makes some gesture, such as clapping the hands, stamping the foot, shaking the head, or gestures from any calisthenic exercise, or in imitation of an animal, etc. Then the other children imitate the child in the center instantly. Another child is chosen for the second verse, who makes some different gestures and so the game is continued. Great ingenuity is oftentimes displayed by the children in inventing appropriate action.

PUNCHINELLO

1. Ah! who comes here, Pun - chi - nel - lo, lit - tle fel - low.
2. What can he do, Pun - chi - nel - lo, lit - tle fel - low.

Ah! who comes here? Pun - chi - nel, my lit - tle dear.
We'll do it too. Fun - ny lit - tle Pun - chi - nell.

Sing the melody with the syllable "La" while the class imitates the child who is taking the part of Punchinello.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 17

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.
If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is the Singing Game?.....

.....

.....

.....

2. Trace the origin and development of the Singing Game in history.....

.....

.....

.....

.....

.....

.....

3. Discuss fully the value of the Singing Game in the Kindergarten work.....

.....

.....

.....

.....

.....

.....

4. How can the Singing Game be used, with proper regard for the protection and care of the child's voice?.....

.....

.....

.....

.....

.....

5. What is the importance of using the Singing Game according to the methods described in this lesson?.....

.....

.....

.....

.....

.....

6. Describe how the game, "King of France," can be made to conform to the requirements of this lesson.....

.....

.....

.....

.....

7. Describe the changes necessary in the games, "Round and Round the Village," and "Punchinello," in order that these games may be used without injury to the singing voice of the child.....

.....

.....

.....

.....

.....

.....

.....

.....

8. Give directions for playing a "marching" game, applying the principles of this lesson. (In answering this question you may use any game with which you are familiar.)....

.....

.....

.....

.....

.....

.....

9. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, departing from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

10. *If you are a grade teacher and find it advisable to employ Singing Games in your class work, you can use the plan suggested in this lesson for dividing the class into singing and playing groups, and thereby safeguard the voices of the children.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2..... .....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4..... .....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson Nº 18

The Dramatized Song

All that has been said in the previous lessons with regard to tone production, and particularly with regard to the danger to the immature child voice in the Singing Game, applies with equal force to the Dramatized Song, which is a song accompanied by illustrative action. It is sometimes called the Action Song.

Children dearly love to mimic and to make believe. Whether it be proof of our Simian ancestry or not, the fact remains that children are natural actors, and will portray in gestures, action, or facial expression, the suggestion or thought in the song story, to their own great pleasure and to the added usefulness of the song.

Many of our little songs lend themselves to such dramatization, and some simple action, such as finger play, or slight movements of the head or body, while sitting or standing, may be used safely.

Lullabies and Doll Songs, such as "Go to Sleep, Dolly," "Baby Dear," "Sleep, Baby, Sleep," and others, can be given a better swing and more tender thought, if the arms are folded in imitation of a cradle, and the body permitted to sway slightly in a rocking rhythm. Such action as the arms upstretched and falling slowly, while the fingers imitate falling snow flakes or falling leaves, are admirable for the expression of the thought in the song story.

In dramatizing a bell song, such as given in Lesson Nº 4, the pulling of the rope must be done carefully. If too violent, it is possible to do harm to the voice.

Little dialogue songs with questions and answers, or songs about giving and taking, may be used without detrimental effect, because they require only simple gestures. The dramatization of such little melodies as "Baa, Baa, Black Sheep," "How Many Miles to Babylon," and "Chickery Crany-Crow," may be given without danger, and will add greatly to the enjoyment of the songs.

Such finger plays as are appropriate for the little songs, "Here's a Ball for Baby," "Patty Cake," "Tit-Tat-Toe," "Mother's Knives and Forks," etc., may, of course, be used with impunity.

There are many flower songs which may be embellished by using a little dance, or rhythm. For special days in the Kindergarten, entertainments, Mother's days, and other similar occasions, it will be found a very beautiful addition to the program, to costume groups of children to represent different flowers, such as the Sweet Pea, Violet, Tulip, Marguerite, Daisy, Poppy, etc. These costumes may be simply made of tissue or crepe paper in the proper color for each flower. Songs for each flower may be found in the various song books for the Kindergarten.

In giving these dramatized songs, allow each group of children to enter the room

Copyright MCMXI by Siegel-Myers Correspondence School of Music

to the rhythm of the song played on the piano, with a graceful little step suited to that particular rhythm. They should then stand, and with slight dramatization (that is to say, motion, gesture or action of hand, head, foot, body, etc., as may be appropriate), sing the song, making their exit to the same tune, played again on the piano.

The same policy should be pursued in planning and carrying out the programs for special days in the year. Such topics as Brownies for Hallowe'en, Indians and Pilgrims for Thanksgiving Day, and Soldier Boys for Washington's Birthday and Decoration Day, will furnish you with abundant material. Be careful to plan so that the children *stand still while singing.* In the acting, marching, or other active dramatization, the music should be given by other groups of children than those who are playing, or by some instrument.

If, at any time, the action is vigorous enough to interfere with breathing, or makes the tone loud and sharp, you must find a way, by dividing the children into groups, to present the song story and still preserve the soft, sweet tone.

Remember that under all circumstances the tone must be kept perfectly free, soft, and childlike, and this, not only in the voice of one child, but of every child.

The following songs may be used with appropriate dramatization.

♩ = 92 M. M.

Simply, like a folk song

BABY DEAR

JESSIE L. GAYNOR

1. Ba - by dear, ba - by dear, don't you cry! Moth - er will come to you, by and by, Fa - ther is cut - ting the hay and wheat, Moth - er is bak - ing a cake to eat.
2. Broth-er is driv - ing the cat - tle home, From the up - land pas - ture where they roam, Ba - by dear, ba - by dear, don't you cry! Sup - per time's com - ing, by and by.

From "Lilts and Lyrics"
Permission Clayton F. Summy Co.

READY TO GO

(Finger play)

FRANCES E. CLARK
Arr. by Daniel Protheroe

One for the mon - ey, And two for the show,

Three to make read - y, And four to go.

HOUSE OF TIT-TAT-TOE

(Finger play)

JESSIE L. GAYNOR

♩ = 126 M. M.

Tit-tat-toe! All in a row! I build a stee-ple with lots of peo-ple, Then I

shut the door, for we can't have an-y more In the House of Tit-tat-toe.

From "Lilts and Lyrics"
Permission Clayton F. Summy Co.

MISTRESS MARY

GERTRUDE BOYLE

Mis-tress Ma - ry, quite con - tra - ry, How does your garden grow?

Cock-le shells and sil - ver bells, And pretty lit-tle maids all, in a row.

CHICKERY, CRANY-CROW

OLD NURSERY RHYME

♩. = 76

Chick-er-y, chick-er-y, cra-ny-crow! I went to the well to wash my toe.

When I got there, my chick-ens were gone, What is the time, old Witch?

sfz *Mysteriously*

From "Lilts and Lyrics"
Permission Clayton F. Summy Co.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 18

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is the Dramatized Song?.....

.....

.....

.....

2. Discuss the principles relating to its use, as compared with the Singing Game.....

.....

.....

.....

.....

.....

.....

3. What is the value to the children of dramatizing a song?.....

.....

.....

.....

4. Why must the action not be violent?.....

.....

.....

.....

5. How would you dramatize a dialogue song?.....

.....

.....

.....

.....

.....

6. Give the dramatizations which you think are appropriate for the following songs:

1. "Baby Dear."

.....

.....

.....

2. "Ready to Go."

.....

.....

.....

3. "House of Tit-Tat-Toe."

.....

.....

.....

4. "Mistress Mary."

.....

.....

.....

5. "Chickery, Crany-Crow."

.....

.....

.....

7. In what way should the teacher endeavor to make special days or entertainments in the Kindergarten attractive? .....

.....

.....

.....

.....

8. How can the Dramatized Song be used in this connection?.....

.....

.....

.....

9. (a) What is the essential point to be observed in the music study of Kindergarten work?

.....

.....

(b) Why is this principle so important?.....

.....

.....

(c) Why should the teacher alter the original form of a Singing Game or Dramatized Song to conform with this suggestion?.....

.....

.....

10. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, departing from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

11. *If you are a grade teacher and have occasion to use the Dramatized Song in you work, you should follow closely the suggestions given in this lesson and make your use of the Dramatized Song conform to the fundamental principles for this kind of study, as outlined in the lesson.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson Nº 19

Rhythm

The study of Rhythm is begun in the Kindergarten, and should continue throughout the child's entire course of instruction in music. It is one of the fundamental elements in music, and we cannot begin too early to develop the expression of it.

Rhythm is the earliest manifestation of the musical sense in the history of mankind. The rhythmic instinct is the strongest innate force in the human mind.

The earliest musical instruments known are those of percussion, such as the drum. The primitive warrior pounded on a log or tree, or on a piece of skin drawn taut across a hollow log. These afterward developed into crude drums. Monotonous pounding on drums of all sorts, still remains the chief characteristic of savage music. Our American Indians mark the time on their drums, while chanting their dances and singing their war songs. The native African uses a huge drum to pound out the rhythm of his songs. The exhibits of Eastern Countries at all the great expositions are always accompanied by the beating of the drum, which apparently retains its position as the chief instrument in oriental music.

Training in rhythm is a vital part of the early development of children. Cultivating response to rhythm is an immediate means of training the reactions of the child. The brain is stimulated and quickened by the control of the nerves over the muscles of the body, and by the response of the limbs and body to the dictation of the will; hence the importance of this special training. The child's mentality is oftentimes correctly judged by his ability to control his body in action.

From an educational point of view, the teaching of rhythm is one of the most important functions of the Kindergarten. It aids a child in gaining control of himself, and stimulates his ability to respond to the music, and to give expression to various thoughts and ideas.

The simplest rhythm is that of the March, therefore, the easiest for the teacher to use in beginning the development of the rhythmic sense, and of the child's response to it. However, many children seem to have no idea of rhythm whatsoever, and it

Copyright MCMXI by Siegel-Myers Correspondence School of Music

is difficult to teach them even to march in time. This is largely due to a lack of ability to respond to the rhythmic impulse; in other words, it is because the child has not yet gained *conscious* control of his movements, as dictated by the brain.

In beginning the first simple exercises in rhythm, use some easy march with strongly accented beat. After this has been played, leave the piano and form the children in line, counting "one, two, three, four" very distinctly and emphatically, with an accent on the first and third beats, - thus, "*ONE*, two, *THREE*, four." Tap the first and third counts (the accented beats) on the floor with a ruler, or pointer. If a few children still remain awkward in their response, march with them, actually putting the child's foot down on the count. A little individual attention of this kind will soon stimulate the backward children to do what you require of them just, as well as the other children do.

The next step in order of simplicity, is the common Skip Step, or familiar "Hip-pe-ty-hop." Most children can do this naturally, but some, especially those who have been made to work, or bear responsibility, seem at first unable to lift their feet. Repeated exercises of this kind will soon bring the class to uniform success. Always give special help to those who are a little backward, or uncertain in their rhythm.

The Double Skip, where two children take hold of hands and skip together, is a very pretty step, and can be used to give variety to the simpler step described above.

The Skipping Step with the tip-toe touching the floor, first in front, and then at the back, followed by three little steps, is sometimes called the Touch Step and the children enjoy marching with it.

All these simple dance steps and movements should be taught in early childhood, to enable the child to control his body as he grows, and to be graceful, expressive and easy in his manner.

The finest exercise possible in the development of rhythm, is to have the children sit on the floor and tap with rulers, or short sticks, the accented count, while the piano plays various rhythms, such as the Waltz, March, Two-step, Lullaby in $\frac{6}{8}$ time, etc. This will bring rapid development of the sense of rhythm, being even more effective than marching, to secure results.

There are many selections from classical music which can be used for teaching the various rhythms, such as the "Anvil Chorus" from Il Trovatore, and the "Soldiers' Chorus" from Faust. Many of our patriotic songs may be played for marching, as "Hail, Columbia," "Battle Hymn of the Republic," or "Marching Thro' Georgia." The old Welsh song "Men of Harlech," the Scotch ballad "The Camp-

bells are Coming," or the familiar German song "The Watch on the Rhine," are all excellent material for this purpose, because they are characterized by strong rhythm.

It should be as natural for children to gambol as to breathe, and yet many little children are very awkward at it until they have been *taught* to do it lightly and gracefully.

In the "Instrumental Characteristic Rhythms" by Clara Louise Anderson, will be found a great number of rhythms for different kinds of steps; also themes for hopping, jumping, galloping, high-stepping, leaping, trotting, and skating. These are all very useful and beneficial, if the action is not carried to extremes.

The flying of the birds and the butterflies suggests the Waltz step, and the appropriate motions can be used with almost any good simple waltz.

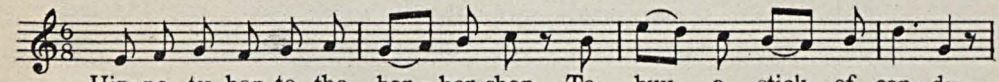
The simple Two-step makes a very pretty little skip when taken by the children, either singly or in pairs.

The memory of these rhythms will be carried by the children into the upper grades. Thus, we see the necessity for training the child to active response, so that he may the more easily be able to express the sense of rhythm which is developed as he grows older.

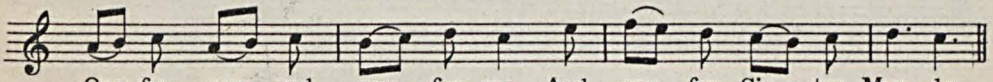
The following material can be used in connection with this lesson on Rhythm.

HIP-PE-TY-HOP

FRANCES E. CLARK



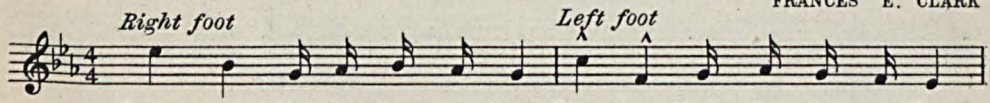
Hip-pe-ty-hop to the bar-ber shop, To buy a stick of can-dy,



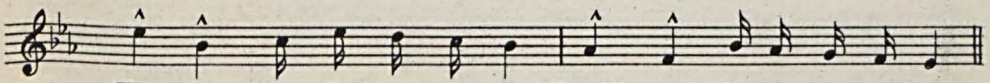
One for you and one for me, And one for Sis-ter Man-dy.

TOUCH-STEP SKIP*

FRANCES E. CLARK



Pray come lit-tle play-mate dear, Step so light-ly, do not fear.



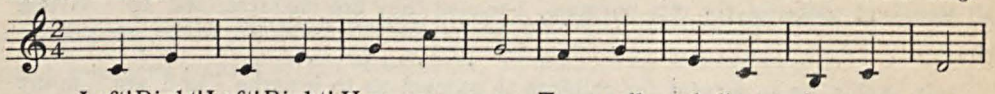
Tip-toe gai-ly now we go, Round, round in a mer-ry row.

**Forward, back and touch-step.*

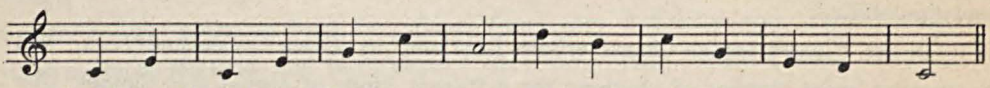
LEFT! RIGHT!*

MARCH RHYTHM

From "Action Songs"



Left! Right! Left! Right! Here we go, Ten small sol-diers in a row.

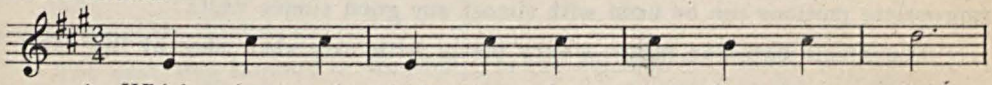


Left! Right! Left! Right! March-ing free; Sol-dier's life's the life for me.

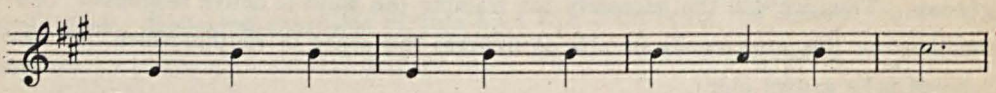
DANCING SONG*

WALTZ RHYTHM

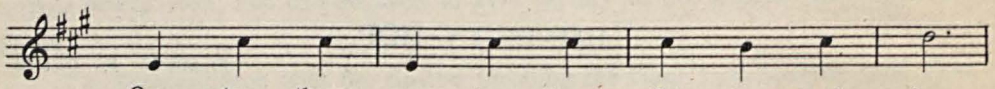
RHENISH FOLKSONG



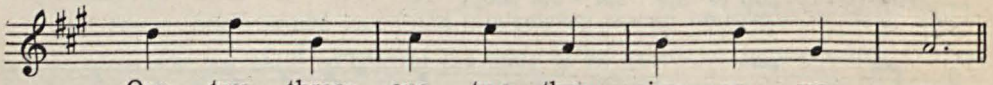
1. Whirl - ing and whirl - ing in cir - cles so light,
2. Hand or - gan mu - sic's as good as a band,



Danc - ing and skip - ping from morn - ing till night.
Pave - ment is smooth where we trip hand in hand.



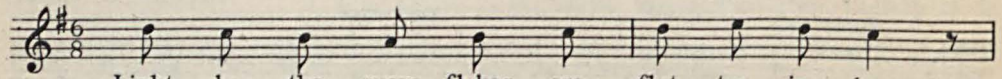
One, two, three; one, two, three; glide to and fro,
One, two, three; one, two, three; see how we fly,



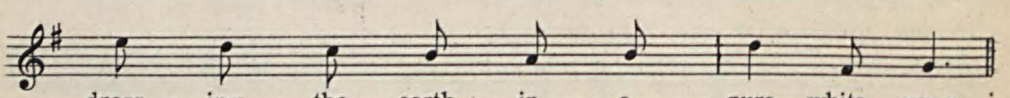
One, two, three; one, two, three; sing as we go.
One, two, three; one, two, three; Pol - ly and I.

FLYING RHYTHM

FRANCES E. CLARK



Light - ly the snow flakes are flut - ter - ing down,



dress - ing the earth in a pure white gown.

* From "Modern Music Primer"
By permission of Silver Burdette & Co. Publishers.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 19

ame..... { Class Letter and No. .....
Account No. .....

own.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is one of the fundamental elements in music?

.....

2. Trace the development of the musical instinct of primitive peoples.....

.....

.....

.....

.....

.....

3. Discuss the importance of the continuous study of rhythm from the Kindergarten throughout the Grammar Grades.....

.....

.....

.....

.....

4. Why is *training* in rhythmic response an important point in the child's development?

.....

.....

5. Why is rhythmic response an indication of the child's mentality?.....

.....

.....

6. What is the simplest rhythmic form?.....

.....

7. What kind of training should be given to children who seem to have no sense of rhythm? .....

.....

.....

.....

.....

.....

8. (a) Describe the Skip step, or Hip-pi-ty-Hop step.....

.....

.....

.....

(b) What kind of meter should be used with this step?.....

.....

9. Describe the Touch step.....

.....

.....

.....

10. Can you explain why the best exercises in the development of the rhythmic sense involve tapping on the floor or some similar action?.....

.....

.....

.....

.....

11. Name selections, other than those given in the lesson, which can be used for the rhythms described in this lesson.....

(a) March .....

.....

(b) Waltz .....

.....

(c) Two-step.....

.....

12. If you are teaching in the Kindergarten and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should assimilate thoroughly the matter which is given, and use it in your own teaching, departing from these suggestions only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Grade teachers only should answer the following questions:

13. *If you are a grade teacher and find that your pupils have a weak or indifferent sense of rhythm, you can apply the suggestions in this lesson to the development of a stronger rhythmic sense. Lack of this rhythmic sense is a very vital defect in the child's equipment in music study and should be remedied, as far as possible, through the use of marching and other rhythmic exercises suggested in this lesson.*

If you have occasion to apply the principles of this lesson in this manner, give an account of the results which you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 20

Summary

The two fundamental ideas emphasized throughout this series of Music Lessons for the Kindergarten, and on which this entire course of Lessons in Public School Music is built, are Ear Training and Voice Culture.

The importance of these two elements in Public School Music cannot be over estimated. In the past, the child voice has been so little understood, and so carelessly dealt with, that the speaking voice of our American people has become harsh, shrill, unmusical and most unpleasant.

The speaking voice, in a certain sense, indicates character, but in many cases it is more a revelation of the awful havoc wrought in our Kindergartens and grades, by permitting the children to sing too loud, or to shout while playing and exercising, and thus thoughtlessly overstraining, roughening, and even ruining the delicate little vocal chords. From this will be seen the extreme importance of insisting on a soft and sweet tone, in every music lesson which is given by the teacher.

The voice teachers of our country contend that many voices are ruined, as they undoubtedly are, by the careless methods permitted in the schoolroom. We have, heretofore, thought too much of the present effect, and of the pleasure of hearing the children sing with great volume of tone, and the result is that we ruin their chances of speaking with clear, soft, well modulated voices when they are grown.

We have seen that the work in ear training may be made just as interesting a game as any other part of the Kindergarten work. The same sweet and childlike characteristics can be preserved in the Singing Game by dividing the children into singing and playing groups, and we do not rob the game of its value by thus conserving the little voices. We merely safeguard the tender vocal chords and thus help the child to develop a sweet, soft, speaking and singing voice.

The Kindergarten is a part of the regular school curriculum and must not be considered as a thing apart, or in any way separated from the school itself. Nothing, therefore, should be done in the Kindergarten music study just for the sake of the Kindergarten itself, but the work must always be in relation to the educational and musical development of the child, and must be directed toward the work of the upper grades.

The importance of correct Kindergarten work and methods will readily be seen,

Copyright MCMXI by Siegel-Myers Correspondence School of Music

when they are considered as a foundation for the study of music in all of the upper grades. The Kindergarten work must be treated seriously, because the progress of the pupils in the Kindergarten has a direct bearing on the work as it is carried on in the grades.

In this Course of Lessons in Public School Music, we have laid out the entire school life in music study, and at the bottom of this structure lies the work of the Kindergarten as a foundation. The most important thing in building any structure is the foundation. If the Kindergarten teacher builds a poor foundation, she seriously handicaps the work of the grade teachers. This is of double importance, since the Kindergarten training is the the first step in the musical training of the child. Here there are no faulty habits to undo, or difficult errors to correct. It is all constructive work from the very beginning, and therefore, whatever effective work the Kindergarten teacher does will be of lasting benefit throughout the child's entire life.

Every subject in the music study of the Kindergarten should have a relation to the things that the child is to learn in his musical life farther on.

The work in all lines must be in correlation with the grade work, and the studies which are begun in the Kindergarten are so inaugurated that they may be carried on into the upper grades. Thus, singing the songs in the Kindergarten paves the way for song singing throughout the child's career. The work in ear training, begun here, is carried on in different forms in all the grades, and the work in tone development done now, is only a simple form of the exercises for voice culture that the child must use as long as he lives. For the teacher who is deficient in voice training, these lessons are also invaluable, and she can develop her own tone quality, sense of pitch, time and rhythm, and general musical ability by practicing the same exercises she gives to the children. The course thus becomes a Normal Course and a Student's Course at one and the same time, so far as the teacher is concerned.

The correlation of the music lessons with Nature Study, by calling attention to the songs of birds, names of flowers, and the seasons, is carried on through all the grades.

The making of original melodies for little song stories will be continued as the melody writing of the upper grades.

The different, simple rhythms introduced in the Kindergarten, will appear again in the more advanced rhythmic forms found in the exercises and songs, and the definite beating of time, which are developed in meter study.

The dramatized song will appear in the song analysis and the study of expression, which are considered in the upper grades.

The songs given in this series of Kindergarten Lessons, will be found helpful and suggestive of the kind of songs to be used, but they are by no means exhaustive. It is not intended that these songs should furnish all the song material required in a year's work in the Kindergarten. The teacher must supply others as required throughout the year.

Every Kindergarten should be supplied by the School Board with a good list of supplementary song books. Many books in use at present are old and out of date. They usually contain a few usable songs, judged by Kindergarten standards, but the majority of the songs are not proper material. Other books of songs which are newer and better, and which contain material of proven value in the Kindergarten and the lower grade work, are as follows:

Songs of the Child World, Nº 1, by Jessie L. Gaynor.
Songs of the Child World, Nº 2, by Jessie L. Gaynor.
Lilts and Lyrics, Jessie L. Gaynor.
Tone Development, by Ripley.
Song Primer, by Alys E. Bentley.
Dutch Ditties, by Anice Terhune.
Small Songs for Small Singers, by W. H. Neidlinger.
Wee Songs for Wee People, by Mulrey.
Art Song Cycles, Books Nos. 1 and Nº 2, by W. Otto Miessner.

Anderson's "Rhythms," mentioned in Lesson Nº 19, is indispensible, and "Singing Games, Old and New," by Mari R. Hofer is full of suggestions which can be used as material for the music lessons in the Kindergarten.

Use the songs below on appropriate occasions in the school year.

TWO LITTLE KITTENS

PAULINE PETERSON

Two lit - tle Kit - tens sat in the sun, And

begged and begged for their din-ner to come, Me - ow, Me-ow, Me - ow.

THE CARPENTER

ADELAIDE V. BISHOP

1. I want to be a car-pen-ter, To build a home so fine, And
2. I'd take the boards and saw them off, Just the size to use, And
3. I'm sure I'd work so hard all day, But it would be such fun, Al-

with my ham-mer and my nails, Be bus-y all the time, A-
then I'd have to take the plane, And make them nice and smooth, A-
most be-fore you know it I would have my house all done, A-

rap, a-tap, a-rap, a-tap, Bang, bang, bang, bang, bang, bang, And
rap, a-tap, a-rap, a-tap, Bang, bang, bang, bang, bang, bang, And
rap, a-tap, a-rap, a-tap, Bang, bang, bang, bang, bang, bang, Al-

with my ham-mer and my nails be bus-y all the time.
then I'd have to take my plane to make them nice and smooth.
most be-fore you knew it, I would have my house all done.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 20

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What are the two fundamental ideas on which the study of music in the Public Schools should be based?.....

.....

.....

2. Discuss the importance of training in these two fundamentals and its ultimate effect...

.....

.....

.....

.....

.....

.....

3. In what way can the work in ear training be made a natural part of the Kindergarten work? .....

.....

.....

.....

4. What relation does the Kindergarten bear to the upper grades in the school curriculum?

.....

.....

5. State the importance of correct methods of music study in the Kindergarten when considered in this relation to the upper grades.....

.....

.....

.....

.....

6. Explain how the following features of Kindergarten music study are developed in the upper grades .....

.....

.....

(a) The correlation of nature study with the music lesson.

.....

.....

(b) Invention of original melodies.

.....

.....

(c) Rhythm.

.....

.....

(d) The Dramatized Song.

.....

.....

7. In what way can the teacher use the material suggested in this lesson in connection with the work outlined by the School Board?.....

.....

.....

.....

.....

8. Have you memorized all of the songs given in the lessons in the Kindergarten Series? (If you have not done this, you should review these lessons and endeavor to memorize all of the songs.).....

.....

.....

9. Report what success you have had in memorizing these songs, and state how far you have been able to use them in your work.....

.....

.....

.....

.....

Grade teachers only should answer the following question:

10. *Explain fully how, in teaching music in your grade, you have been able to develop tone production, ear training, invention of original melodies, rhythm and song analysis along the lines laid down in this Kindergarten Series of lessons, in cases where the children had not been properly trained before coming to you*.....

.....

.....

.....

.....

.....

.....

11. Give a report of the progress you have made in the study of Kindergarten Series of Lessons, and name two or three respects in which they have been particularly beneficial to you.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No. 21

Introduction to First Grade

In preparing the lessons in the First Grade Series and for the higher grades, it is presumed that the teacher who studies these lessons, will not have a piano in the schoolroom. It will, therefore, not be necessary in carrying out the instruction, that the teacher possess the ability to play a musical instrument. However, in many instances it happens that a piano is available, and of course, where possible, it should be used in accompanying the songs. For this purpose a few songs will be given in the lessons with the piano accompaniment.

The rudiments of music, and the theory and technique of sight reading will only be introduced in this course of lessons as the teacher finds it necessary to present these subjects to the class of children. They will be taken up in a natural way, and only as needed to assist in the pupil's progress. It is of the utmost importance that we should teach everything to children in the simplest manner possible. Definitions are meaningless and useless, until the child has learned to *use the fact*, and then wishes to talk about it. Therefore, we shall avoid any definition or technical study about the various topics which we take up, and shall use as much *practical work with musical facts* as possible.

It will now be necessary for you to provide yourself with a pitch pipe. The little tubular pitch pipe on C and G, which can be purchased at any music store, can be made to do duty, but the Congdon Chromatic Pitch Pipe will be found much more satisfactory. This little instrument, in size and shape much like a mouth organ, gives ten different pitches. It will be found exceedingly valuable in obtaining the correct pitch for exercises and songs.

In beginning your work in tone matching with the children of the First Grade, remember that the little voices are still very young and immature, and the vocal chords extremely delicate. Bear in mind that the voice must be kept in high pitch for every moment of the lesson period. Children of this age should rarely sing middle C. The range of songs and exercises should extend from D (above middle C) to F on the fifth line of the staff. The danger to the tone quality lies in the low pitch, not in the high one.

An exception to this rule will occasionally be found in very low pitched voices,

Copyright MCMXI by Siegel-Myers Correspondence School of Music

usually among the boys. In such cases, it will be necessary for you to begin your individual training of the child at whatever pitch his voice may lie. Match the tone which he gives you, no matter how low it is, and always attempt to build up from this point. Encourage him to try again, but, as in the case of the Kindergarten training for similar voices, never allow the other members of the class to laugh at him, or let him feel that he is backward. For detailed instruction in this sort of training, see Lessons Nos. 5, 6 and 10 of the Kindergarten Series of this Course.

Sometimes those children who speak or sing with low pitched voices have some physical defect in the vocal organs. Try, by examination, to find out just what the trouble is. If the child sits with his mouth open and always breathes through the mouth, it is a fairly good indication of the presence of *Adenoids* back of the nose. These are little growths that obstruct the nasal cavities, and prevent the free passage of breath, and, consequently, interfere seriously with the speaking and singing voice. If the child's voice sounds thick and breathy, as if there were something in the throat, it generally indicates *enlarged tonsils.* This defect also impairs the tone and interferes with the singing voice. These difficulties should be reported to the parents, and an effort be made to induce them to have the extraneous growths removed. If there is no malformation, and the child simply uses a low pitched voice, possibly from imitation of his father, then patient endeavor on your part will soon induce him to sing in the normal child's pitch which the other children use.

For treatment of such cases, follow the suggestions given in Lessons Nos. 5, 6 and 10 in the Kindergarten Series of this Course, and you will soon find a noticeable improvement in both tone quality and pitch. If there is persistent difficulty you can sometimes secure a complete break into a high tone by using the imitations such as given in Lesson No 7. This technical work must be carried on with gentle persistence until you find all of the voices in the class becoming normal, and of reasonably accurate pitch.

You can make the tone matching work interesting by calling the names of the children who have not been through the Kindergarten. This, as with the children in the Kindergarten, arouses interest, and you will find it a valuable means of developing the voices which have not had the Kindergarten training. (See all the lessons of the Kindergarten Series for help in this kind of study.)

There are probably fifty percent of the children who come to you, who will not be able to sing true to pitch through incorrect Kindergarten methods, or from entire lack of training. You will also find, in the beginning of your ear training and tone matching work with children of 6 or 7 years of age, that it is more difficult to accomplish your purpose than if they were 5 years old. The same principles of voice culture and ear training, which were outlined in the

Kindergarten Series of Lessons Nos. 3 - 16 will, if patiently pursued, bring you noticeable results.

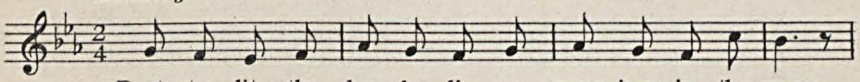
We shall need in the First Grade, as in the Kindergarten, to follow closely the work in nature study. Hence, we will use the thoughts of the Season, and also suggestions from the regular work of the schoolroom, for our tone matching. If the larger portion of the class have had proper Kindergarten training, you may then use the longer word melodies, instead of the very simple ones, which were given in the first months of the Kindergarten Year. For individual work, employ the lines or phrases of the simple little songs, which are being learned at the moment.

The songs of the First Grade Year need to be very simple, so that they can be easily mastered. The tone must always be clear, soft and child-like. Such songs as those given below, can be used in the early part of the School Year.

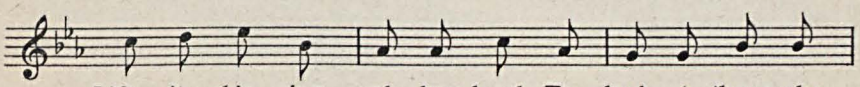
THE DANDELION

GRACE LARING ELSIE MERRIMAN

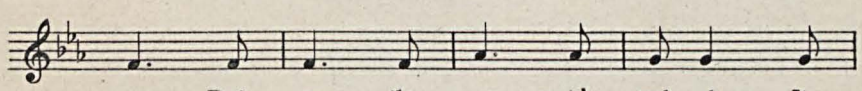
Daintily



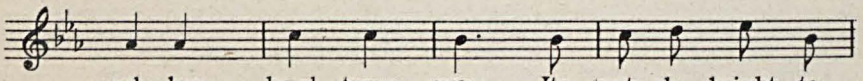
Pret - ty lit - tle dan - de - li - on, grow - ing in the grass,



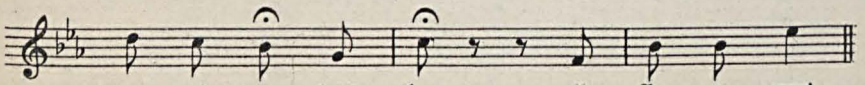
Lifts its shin - ing, yel - low head, To look at those who



pass. But ere the sum - mer's end - ed, Its



yel - low head turns grey; Its pet - als bright to



an - gels turn, And then, all fly a - way!

LITTLE LEAVES

PAULINE PETERSON
Arr. by Amy K. Jones

The lit - tle leaves are tumb - ling down—,

Each— one dressed in a par - ty gown; They

dance all up and down the street, And

flut - ter and whirl a - round— our feet

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 21

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Is it necessary for the music teacher in the grades to be able to play the piano?.....

.....

2. Why should the teacher avoid, in the Primary Grades, the discussion and study of the rudiments of music and theory and technic of sight reading?.....

.....

.....

3. Why should the teacher avoid the use of definitions until the musical facts to be defined have first been learned and used by the pupil?.....

.....

.....

.....

4. In what way is the condition of the voices in the First Grade similar to that of the voices in the Kindergarten?.....

.....

.....

.....

5. What fact should be kept in mind with relation to the pitch of the songs used in the First Grade? .....

.....

.....

.....

6. Why is a low pitch more apt to be harmful to the child's voice than a high pitch?

.....

.....

.....

7. What is the fundamental principle to be observed in training the children who have low pitched voices?.....

.....

.....

.....

.....

8. What unfavorable physical conditions in the child are sometimes indicated by a persistently low pitched voice?.....

.....

.....

.....

.....

9. Give an outline of the kind of exercises which should be given to those children who use a low pitched voice in imitation of their elders? (In answering this question give at least two different methods, which can be pursued to secure the break into the higher pitch.).....

.....

.....

.....

.....

.....

.....

10. What proportion of the children come to the First Grade with incorrect, or incomplete musical training? .....

.....

.....

11. In what way does the music study in the First Grade compare with that of the Kindergarten, and how are the two courses related?.....

.....

.....

.....

.....

12. In what way is the music study in the First Grade more advanced than that of the Kindergarten? .....

.....

.....

.....

13. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results obtained.....

.....

.....

.....

.....

.....

.....

Intermediate and Grammar Grade teachers only should answer the following questions:

14. *In any grade there are always some children who are deficient in ear training and tone development, unless they have been properly trained before entering that grade. Are there any such children in your class? If so, you can apply the suggestions given in this lesson for bringing the class to an equal degree of proficiency, in order that the music study in your grade may progress smoothly, along the proper lines.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 22

Introduction to First Grade (continued)

The methods of teaching singing in the First Grade will differ widely according to the conditions that exist in the school room.

In schools where there are properly equipped Kindergartens the work will have been begun by the tone matching phrases and little songs, which, as we have shown, are the proper means for training the children. The ears of the children have been reached and trained to some degree, and the voices softened and placed; in fact, if they have had thorough training in the Kindergarten, the children will come into the First Grade with a repertoire of at least fifteen or twenty songs which they can sing without accompaniment. These children, by the time they have reached the First Grade, have found music a means of speech, and they are prepared to enjoy their music lesson to the utmost. This result it should be the province of the Kindergartner to attain before passing the children on to the First Grade, and when this work has been accomplished, the task of the First Grade teacher becomes an easy one.

In schools where there are no Kindergartens, all the work that has been assigned to the Kindergarten teacher in these lessons should be taken up and covered in the work of the First Grade. The children, being older, will be able to take the work faster, and it may be presented somewhat differently to suit the different conditions. Possibly it will not be necessary to use so much repetition in the tone matching, but the principles of ear training and voice placing, which have been emphasized in the lessons of the Kindergarten Series of this course, must be worked out thoroughly. By them you will accomplish the desired result of training the ears and voices of the children much more effectively than through any other system.

If the children come to the First Grade without any previous experience in school work- that is, if they have not been to Kindergarten, you must of necessity use the ear training and tone matching exercises until they, too, are able to hear the little phrases distinctly and give them back correctly. In some cases it will be found more difficult to bring up the low-pitched voices than would be the case if you had begun with them earlier.

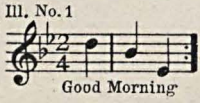
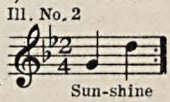
Even where there are Kindergartens as a regular part of the school curriculum, there are always a number of children who come directly into the First Grade without having gone through the Kindergarten. With these individual pupils we must review the Kindergarten lessons from the beginning. Naturally this review work will take some time, but it must not be allowed to encroach too far upon the regular development of the children throughout the school year. Possibly the first two months will be sufficient for this individual drill. After this period you will find the class is equally developed along the proper lines.

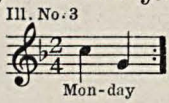
The work through the First Grade must correlate with, and be a continuation of, the work begun in the Kindergarten. There must be no abrupt transitions anywhere in the course, but a gradual unfolding and development of the new ideas which belong to each grade. We have shown in Lesson No 20 the way in which the features of the Kindergarten work reappear in the upper grades. The work in the First

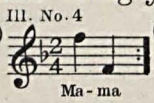
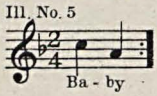
Copyright MCMXI by Siegel-Myers Correspondence School of Music

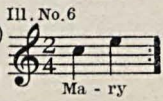
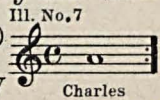
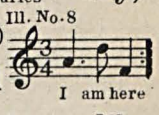
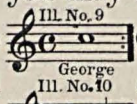
Grade is the first step toward this ultimate development of the Kindergarten methods.

The first problem which the First Grade teacher has to face is the development of that portion of the class which has not been through the Kindergarten. As indicated above, those who have had the proper Kindergarten training will be able to respond to little tone matching phrases, showing that the sense of pitch has been properly developed. The treatment of the children who have not been so trained will have to be more or less according to the instruction given in the early lessons of the Kindergarten Series. The first lesson might be as follows:

Good morning, children. Miss Grey will say it to you in a new way. (*Teacher sings.*) Ill. No. 1  Good Morning Children, you sing it for Miss Grey. (*Children sing.*) The sun is so bright this morning, and we are very glad to have it shining for us. Listen, and Miss Grey will sing to you about the sunshine. (*Teacher sings.*) Ill. No. 2  Sun-shine Now, children, you tell Miss Grey about the sunshine. (*Children sing.*)

What day is it today? Monday? Miss Grey will sing it for you. (*Teacher sings.*) Ill. No. 3  Mon-day Now, you tell Miss Grey what day of the week this is. (*Children sing.*)

Did Mama bring you to school today? Let us call Mama. (*Teacher sings.*) Ill. No. 4  Ma-ma Children, you sing it. (*Children sing.*) And did we leave the Baby at home? Miss Grey will call the Baby, but very softly so as not to awaken him. (*Teacher sings.*) Ill. No. 5  Ba-by John, you call your little baby brother. (*John sings.*)

What is this little girl's name? Mary? Listen, and Miss Grey will sing it. (*Teacher sings.*) Ill. No. 6  Ma-ry You may call Mary. (*Children sing.*) Jane, will you call Mary? just as Miss Grey did? (*Jane sings.*) This little boy's name is Charles. Listen. (*Teacher sings.*) Ill. No. 7  Charles Now, let us all call Charles. (*Children sing.*) Now, Charles may say, "I am here." Sing it this way. (*Teacher sings and Charles imitates.*) Ill. No. 8  I am here We will call George that way. Now, George, Miss Grey will sing your name and then you may answer, "I am here" just like Charles did. (*Teacher sings.*) Ill. No. 9  George (*George sings as in Illustration No 8.*) Now, we will all call Gracia, and she will answer us by saying, "I am here." (*Teacher sings.*) Ill. No. 10 Gracia (*Gracia answers as in Illustration No 8.*)

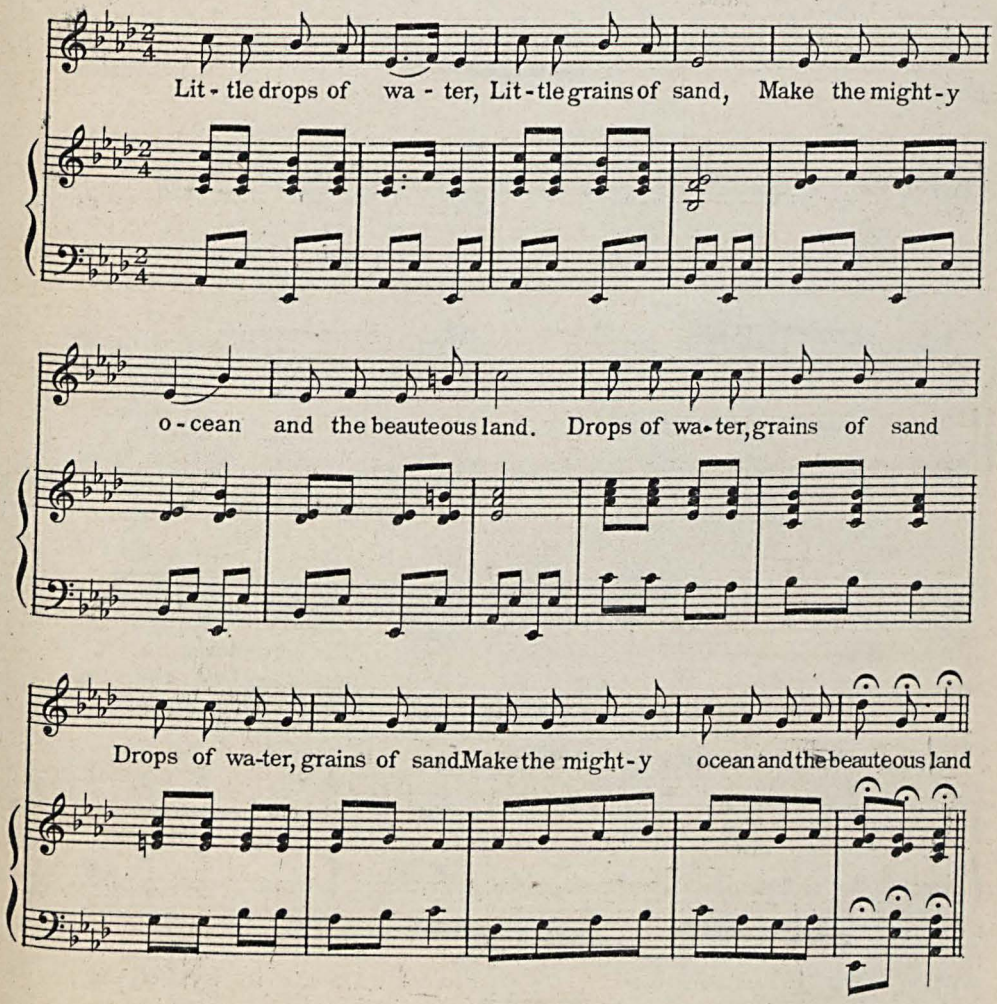
This will serve to show you the way in which to create a personal interest among the children of the class, how to begin to cultivate the sense of tone, and how to impart to the children a knowledge of the meaning of song speech. Call, in this way, the names of all the children at one time or another, and you will find it an effective means of stimulating and maintaining their interest.

Continue your work with the little nature stories, as indicated in Lessons Nos. 3 to 16. If the children have not had the Kindergarten training, these facts will all be new to them, and you will find an immediate response, just as effective now as it was with children, who, a year or so previously, were taking the Kindergarten work.

The following songs can be used with good effect.

LITTLE DROPS OF WATER

GERTRUDE BOYLE



UP YONDER ON THE MOUNTAIN

C. REINECKE

Andantino

p

1. Up yon-der on the moun-tain, There stands a house so high; And
2. Had I the wild dove's pin-ions, I'd fly thro' all the land, To
3. A pret-ty house I'd build me, All of the clo - ver green, I'd

p

from it ev - 'ry morn - ing, Two tur - tle-doves do fly, And
seek my lit - tle broth - er, And take him by the hand, To
roof it o'er with box - wood, And flow'rs of gold - en sheen, I'd

f

from it ev - 'ry morn - ing, Two tur - tle-doves do fly.
seek my lit - tle broth - er, And take him by the hand
roof it o'er with box - wood, And flow'rs of gold - en sheen.

f

Used by permission
Ginn & Co. Publishers

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 22

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.
If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. Discuss the conditions which will be found in the music class of the First Grade where there has been the proper Kindergarten training.....

.....

.....

.....

.....

.....

2. What conditions will be found in the music class of the First Grade, where there has *not* been the proper Kindergarten training?.....

.....

.....

.....

.....

.....

3. What course of training should be used by the teacher where the class has not had any satisfactory previous instruction in music?.....

.....

.....

.....

.....

.....

4. What must be the adjustment of work where part of the class has had the correct training and part of the class has *not* had the correct training?.....

.....

.....

.....

.....

5. How long a period of the school year should be given to individual drill for the untrained portion of the class?.....

.....

6. In what way is the music study in the First Grade of importance, as regards the ultimate and correct musical development of the child?.....

.....

.....

.....

.....

7. What is the first problem which the grade teacher meets in organizing the class for music study? .....

.....

.....

.....

8. How can the teacher use the tone matching exercises to create and preserve an active interest among the children?.....

.....

.....

.....

.....

9. Indicate in what way the nature study work, outlined in the Kindergarten Series of lessons, is to be continued in the grades.....

.....

.....

.....

.....

10. Have you found any difficulty in learning the simple songs given in Lessons Nos. 21 and 22? .....

.....

.....

.....

11. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.

.....

.....

.....

.....

.....

.....

12. *(In any grade, there are always some children who are backward in normal development, or who fail to conform to the training given to the rest of the class in the early months of the school year. Are there any such children in your grade? If so, you should use the suggestions given in this lesson for preparing the class in the shortest possible time for the advanced work.)*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No 23

How to Teach a Rote Song

The major portion of the time devoted to singing in the First Grade should be given to the learning of a large number of carefully selected songs. These songs should touch on every phase of school life, on Nature, the home, and the seasons, and must embody childlike expressions of play. The simpler of these songs may be used constantly for individual phrase work.

The number of songs taught in the First Grade will, of course, depend upon the previous ear training of the class. A few easy songs should, in every case, be taught at the beginning of the school year, regardless of the development of the class, or of their previous work. With the ear training, either acquired previously, or taught in connection with the First Grade Lessons, you should be able to teach from fifty to seventy-five little songs in this grade. Of course, many of them will be very short, but this large number is made possible by the quickened ear of the children, and by the skillful presentation of the new songs.

All of the songs learned in the primary grades must be Rote Songs - songs taught or learned by ear, independently of notes. At the foundation of rote singing lies a well trained ear, and it is obviously a waste of time to attempt to teach any considerable number of songs, when the class is so imperfectly trained that a number of children cannot give back correctly the little word melodies. Ear training exercises should always precede the song study, but a few songs may be taught at the very beginning of the school year, simply for the joy of singing songs, and for the sake of the class enthusiasm which such work creates.

In order to present Rote Songs to the class, it will be necessary for you to first learn them yourself in some way. When you have studied the lessons in sight reading given later in the course, you will be able to read these songs by note, and master them entirely without help. If, however, it should chance that you wish to teach the early lessons before you have completed the entire course, it will be necessary for you to ask some friend who plays the piano or organ, to assist you in learning these little songs.

A review of Lessons Nos. 3, 5 and 6 will show you that, in teaching the Rote Song you should first sing the song complete to the class at least twice, and then talk to them a little about the words and meaning of the song. Then sing it through once more, while the class hums the melody; next, allow the class to hum the melody alone; then permit them to sing it using as many words as they can remember. Then sing the song for the class through once more while they hum, and finally ask them to sing

Copyright MCMXI by Siegel-Myers Correspondence School of Music

the words as far as they can. This drill will make them more familiar with the melody of the song, and on a second lesson you will find that they show marked improvement in learning it. This is merely the technical part of the study of the Rote Song.

In presenting a Rote Song to your class, choose, first of all, a song, the thought of which fits into the plan of the school day. The song must be short and simple, but well written. In presenting the song to the children, direct their attention to the thought used. If the song is about a flower, a tree, a bird, a doll or toy, have the article, if possible, in your hand, or in the room, or at least in sight from the window. In giving flower songs, always try to have the flower in your hand. The song then becomes a real and beautiful expression of some definite thought, and the children can more easily understand it.

The Rote Song in the First Grade takes on a meaning a little different from that used in the Kindergarten. In the Kindergarten, the songs are expressions of some childlike thought, in melodic form, and the study forms the beginning of the work in ear training, appreciation of pitch, and enjoyment of singing. In the the First Grade, we must add the element of analysis, in preparation for the work in observation, which follows in the Second Grade.

The little songs in the First Grade may be grouped as "Utility" songs, and as "Pleasure" songs, or those for entertainment and enjoyment. In the little "Utility" songs, we may pick them to pieces, as it were, and use their phrases for individual work, in a way that would seem sacrilege in other songs more musical. The Rote Song, in this way, becomes material for actual teaching.

Take, for instance, the "Bell Song" in Lesson Nº 4. Let one half of the class sing the first half of the song, and the remainder of the class, the second half. Then let one row sing the first line or phrase, the next row the next line or phrase, and so on across the room. Then let the first row sing only two measures, the next row the next two measures, etc. Follow this by permitting the first row to sing one measure, the next row to sing the second measure, and then, in the same way, go down the rows, allowing each child to sing one measure, two measures, or even half the song, the next child taking up the song where the first one left off.

Study, in the same way, the little "Bee Song" in Lesson Nº 7. This makes a delightful little game, and you hold the absorbed interest of the children and get a splendid start in song analysis.

In teaching a Nature Song, be sure that the children understand every word and every reference. For instance, in teaching the song "Signs of the Seasons," given on Page 3, you should read aloud the words of the song, and then call attention to the color of the falling leaves and tell why they fall. Have in your hand a milkweed pod. Show the wings on the feathery seeds, and tell the children why the seeds have wings. Ask them such questions as, What color is the Sumach in Autumn? What birds tell us plainly when they migrate in the Spring and Fall? Where do they go for the Winter? Why do they cast a shadow as they fly?

After treating the subject matter of the song in this manner, take up the study of the music in the customary way. Sing the song entire, and then let the children

hum it through while you sing. Be very careful of the rhythm, which is a little unusual. Take pains to see that every word is clearly and plainly spoken. Correct any child who misunderstands a word, and be sure that the sound of O in the words "yellow," "showing," "shadow," and "knowing" is clearly enunciated, and that the sound of E in such words as "leaves," "seeds," "green," and "geese" is clear and well forward.

The following Rote Songs are good material to teach with the methods given in this lesson.

ALICE C. D. RILEY

SIGNS OF THE SEASONS

Sadly. ♩ = 69 M. M.

JESSIE L. GAYNOR

1. Now the leaves fall one by one, All their sum-mer's work is done; Red and yel - low in the sun, See the leaves fall one by one.
2. Milk - weed pods are op - en wide, Show - ing wing - ed seeds in - side; Su - mach, chang - ing green to gay, Flaunts its col - ors by the way.
3. Honk - ing geese, a - cross the sky, Cast a shad - ow as they fly; Call to us a last good - bye, Know - ing win - ter time is nigh.

From "Lilts and Lyrics"
Permission Clayton F. Summy Co. Publishers.

NATURE'S GOOD-NIGHT!

Allegretto

MILDRED J. HILL. Arr.

Clouds of gray are in the sky, Flocks of
Breez-es bring a breath of snow, To their

birds are wing-ing by, Trees now dressed in fad-ed brown, Send their leaves all
homes the squir rels go; Soon the feath 'ry flakes will fly, Drift ing from a

rust-ling down. Lit-tle flow'rs in slum-ber deep, Nod their drowsy heads and sleep,
win-'try sky. All the brooks will go to rest, Coats of ice on ev 'ry breast,

Ped. *

All the world must say: "Good-night," Till spring comes back with sunshine bright.
All the world must say: "Good-night," Till spring comes back with sunshine bright.

Ped. * Ped. *

The first stanza (written by Patty S. Hill) and the melody are used by permission of Clayton F. Summy Co., owners of the copyright.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 23

Name..... Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.
If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What is a Rote Song?.....

.....

.....

2. What kind of songs should be learned by rote?.....

.....

3. What lies at the foundation of successful Rote Singing?.....

.....

4. Should ear training precede or follow the song study in the music period?.....

.....

5. What is the value of learning a few songs at the very beginning of the year, even before the ear training has been successfully started?

.....

.....

.....

6. With proper training, how many songs should be learned in the year's music study in the First Grade?.....

.....

.....

7. Describe exactly how to teach a Rote Song.....

.....

.....

.....

.....

.....

.....

.....

.....

8. What kind of Rote Songs should be chosen for study?.....

.....

.....

.....

.....

9. Discuss the difference of meaning of a Rote Song in the Kindergarten and the First Grade .....

.....

.....

.....

.....

10. What is the Utility Song?.....

.....

.....

11. Describe clearly the manner in which a Utility Song may be used for special training.

.....

.....

.....

.....

12. Give a Model Lesson on the song, "Nature's Good-Night," bringing out the study of the words and the teaching of the melody of the song.....

.....

.....

.....

.....

.....

.....

.....

.....

Give this just as you would present the song to the children of the class.

13. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Intermediate and Grammar Grade teachers only should answer the following question:

14. *In any grade the teacher will find some children who have trouble learning songs by rote, because they have not been properly trained before entering that grade. Are there any such children in your class? If so, you can apply the methods for teaching the Rote Song as given in this lesson to correcting this fault.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson No. 24

September

In the First Grade Series of this course of lessons, we shall, as in the Kindergarten Series, have a lesson for each month of the school year, beginning with September. The work for the first few months will be almost identical in the two courses, save that, for the First Grade children it is a little more advanced in material and methods. This is because the children in the Kindergarten and First Grade are so nearly alike in age and experience; therefore, you should review carefully all the lessons of the Kindergarten Course, and utilize this material freely in the First Grade work. When the children have not had this training, you should give it to them, only of course, modifying it to suit their present surroundings, for they will need all the ear training exercises possible. The latter should be given more persistently than in the Kindergarten, since it is possible, in this grade, to put a little more emphasis on a given point without wearying the children. If a part of the class have had tone matching phrases, give this training to those children who have not had it.

It is an excellent plan to arrange the class in three divisions. Group together, *first*, (A) those who sing very well; *second*, (B) those who sing correctly sometimes, but who are often untrue in pitch; *third*, (C) those with low voices and untrained ears. Name the different groups for certain birds, as the Canary, Robin and Oriole; thus there will be no stigma attached to those who need special help. Seat Group C in the front of the room when singing, and give them the major part of the tone matching. Group A listens to what Group C sings, and is occasionally called upon to give the correct tone as an example for Group B or Group C. In the songs, Group C *listens only;* tell them to "sing with their ears." They can hear much more distinctly when the sound comes from behind them.

Call the children out, group by group, for whatever special help they need. Group A will act as teachers, Group B listens and gives back, striving for promotion into Group A. Group C listens, hums, or gives short phrases, trying very hard to get into Group B. Group C should sing the songs only occasionally, since those with untrue voices spoil the singing of the more advanced children, and, furthermore, are apt to corrupt, instead of to develop, their own sense of pitch, by untrue singing. They can at first, learn faster by listening and humming, than they can by singing.

Copyright MCMXI by Siegel-Myers Correspondence School of Music

The children in the class should be able to sing alone, separate phrases of the simple songs they have brought with them from the Kindergarten. For instance, in giving such a lesson on the "Bell Song" (see Lesson Nº 4), ask the children in a given row to stand, and have the first child sing the first phrase alone. They are so accustomed by this time to giving the little word melodies in the tone matching, that the teacher will experience no trouble in getting them to sing, in this way, a line or phrase of familiar songs. Let the second child sing the second phrase, taking it up immediately where the first child leaves off, and continuing in perfect rhythm and pitch. As soon as the second child finishes his phrase, allow him to sit down, while the next child continues with the next phrase. Begin again with the first phrase, and go down the line in similar manner. Take another row of children on another familiar song, such as "Good Morning," "Good Afternoon," "Cock-a-doodle-do," "Rub-a-dub-dub," in Lessons Nos. 3, 5, 7 and 12, and repeat the process, as suggested above.

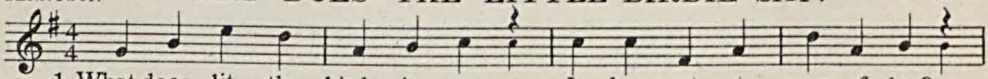
Follow this by giving a half dozen words in the sweetest melodies that you can invent. Make up your own tone matching phrases, on such words as "Sweetpeas," "Nasturtiums," "Holly-Hock," "The Black Crow," "Black Bird," "Golden Rod," etc. Give these phrases first to the entire class, and insist upon a soft, sweet tone in response. Do not permit any coarse, heavy or forced tone in singing. Now give these phrases again, addressing each one particularly to any child whose voice may need special care, or whose ear is not true. Alternate the class and individual response, so that the interest of the others may not flag.

As indicated above, the material for the tone matching in the month of September, will be much like that used in the Kindergarten Lessons Nos. 3 to 7. The same subjects appeal just as strongly to the children of the First Grade as to those in the Kindergarten, and from them you can draw all necessary tone work.

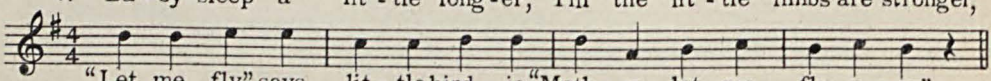
Your first consideration in the month of September must be to bring all members of the class to the same point of development as soon as possible. By applying the methods given above, and following the work outlined in the Kindergarten Series of this course of lessons, you will soon have the children ready for more advanced work.

Use the following songs in the month of September.

TENNYSON **WHAT DOES THE LITTLE BIRDIE SAY?** F. E. C.



1. What does lit - tle bird - ie say, In her nest, at peep of day?
2. Bird - ie rest a lit - tle long - er, 'Till the lit - tle wings are stronger,
3. What does lit - tle ba - by say, In her bed at peep of day?
4. Ba - by sleep a lit - tle long - er, 'Till the lit - tle limbs are stronger,



"Let me fly," says lit - tle bird - ie, "Moth - er, let me fly a - way"
So she rests a lit - tle long - er, Then she flies a - way, a - way.
Ba - by says, like lit - tle bird - ie, "Let me rise and fly a - way."
If she sleeps a lit - tle long - er, Ba - by too, shall fly a - way.

BAA-BAA! BLACK SHEEP

JESSIE L. GAYNOR
Adapted from Mother Goose

With simplicity ♪ = M. M. 132.

1. Baa - baa! black sheep, have you an - y wool?
2. Baa - baa! black sheep, give some wool to me?

Yes sir, yes sir, three bags full; One for my mas - ter,
Yes sir, yes sir, will - ing - ly; I'll nev - er miss it,

p

one for my dame, And one for the lit - tle boy that lives in the lane.
wool giv - en you, For I've coats a plen - ty for you and me too.

f

Note: This song may be sung by two groups of children, one giving the question, and the other the answer.

From "Lilts and Lyrics"
Permission Clayton F. Summy Co. Publishers.

LITTLE JACK HORNER

MOTHER GOOSE

E. J. LEACH

Allegretto

m

Lit - tle Jack Hor - ner

mf

sat in a cor - ner, Eat - ing his Christ - mas pie. He

mf

stuck in his thumb, And pulled out a plum, And said, "What a good boy am

mf

mp

pp (*In a shocked manner*) *p*

I," (Oh, my!) And said, "What a good boy am I!"

f

pp

p

f

R.H.

From "Lilts and Lyrics"
Permission Clayton F. Summy Co. Publishers

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 24

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.

If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. In what way is the study of music in the Kindergarten identical with the study of music in the First Grade?.....

.....

.....

.....

2. In what way do the two courses of study differ?.....

.....

.....

.....

3. In what way can the Kindergarten Lessons be used as the preparation for the First Grade children who have not had the correct previous training?.....

.....

.....

.....

.....

4. Why is it possible to put more emphasis on a given point in the First Grade than it is in the Kindergarten?.....

.....

.....

.....

.....

5. Discuss the advantage of grouping the class into three divisions. (In answering this question, describe the characteristics of the children in the three divisions, and suggest names, other than those given in the lesson, which can be given to the three groups.) .....

.....

.....

.....

.....

.....

.....

.....

.....

6. (a) What kind of work in *tone-matching* should be given to Group C, in a division of the class into three groups?.....

.....

.....

.....

(b) What kind of work to Group B?.....

.....

.....

(c) What kind of work to Group A?.....

.....

.....

7. (a) What kind of work in *song study* should be given to Group A, in a division of the class into three groups?.....

.....

.....

.....

(b) What kind of work to Group B?.....

.....

.....

(c) What kind of work to Group C?.....

.....

.....

8. Should the children in the First Grade be able to sing, alone, separate phrases of simple songs? .....

.....

.....

9. Give a Model Lesson showing how this kind of drill can be given.....

.....

.....

.....

.....

.....

.....

.....

.....

10. Discuss the value of tone matching in the First Grade music study.....

.....

.....

.....

.....

11. What is the first consideration of the teacher, in beginning the music study in the month of September?.....

.....

.....

12. Outline the work which should be given, in order to prepare the children for advanced work as soon as possible.....

.....

.....

.....

.....

13. If you are teaching in the First Grade and can now put the suggestions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your class room.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Intermediate and Grammar Grade teachers only should answer the following question:

14. *In any grade there are always some children who are deficient in quality of voice and who are unable to sing separate phrases of songs alone, before entering your class. Are there any such children in your grade? If so, you can apply the principles given in this lesson to the correction of these faults.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....

SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

A COURSE OF LESSONS IN
PUBLIC SCHOOL MUSIC
BY FRANCES E. CLARK

Lesson Nº 25

October

Continue the tone matching exercises for those children who still need special drill, and also use them for the whole class occasionally, as a game in tone play. Invent your own little melodies for whatever subjects you use, making them as varied as possible. Do not hesitate to sing large intervals, as, by this time, the children should be able to copy almost any melodious interval.

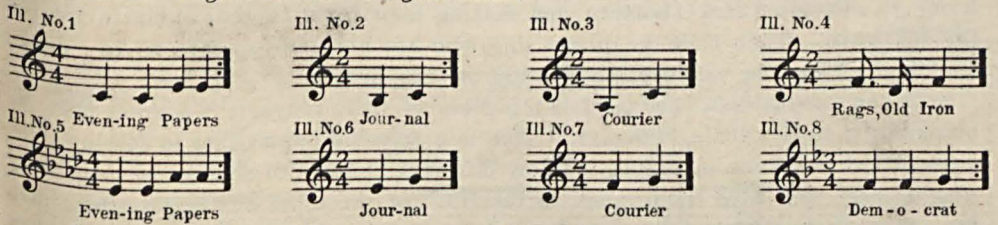
To continue the development of the class by groups, as suggested in Lesson Nº 24, start with, say, Group B and call on each child to sing alone a short phrase of a familiar song. If incorrect, have him try again, and then help him to get it exactly right. For the ear training, use impromptu phrases based on objects which are close at hand.

Work with the children in Group B every day, both individually and as a group, asking Group A to assist you as teachers. Try to prepare, as quickly as possible, a few children in Group B, who can be promoted into Group A. Even if these recruits do not always sing with correct pitch, they will progress more rapidly by being promoted to sing with the stronger and better singers in Group A.

Every day you should give the children in Group C special attention, since they need careful training in order that their untrue voices and dull ears may be developed.

For tone matching, give them song stories, which are low in pitch. We often hear the peddler in the street calling "Rags, Old Iron" in a low key. Imitate him as closely as possible, and have the children give back the phrase. Children are always interested in little news-boys who sell papers on the streets. These calls the children will almost always give back correctly. In the same way, the call of the fruit or vegetable vender can be used to good advantage. Gradually raise the pitch for such phrases as those below, until you find the children sing with a fairly good tone.

(*Teacher sings and children give back.*)



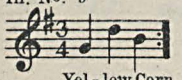
As soon as these children can raise their voices to a reasonable pitch, and can give back fairly well such calls of the streets, promote them to Group B. The spirit of emulation and the hope of promotion helps amazingly in this development. As you go on, make the little phrases longer and more difficult. In each succeeding lesson

Copyright MCMXI by Siegel-Myers Correspondence School of Music

of this kind you will find that an increasing proportion of the class responds correctly. Do not put too much emphasis on individual tone matching, but work rather with the groups, and call out the spirit of emulation between the divisions of the class. For the whole class, you may occasionally use such phrases as the following, or others from the Nature-study lesson.

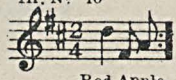
(*Teacher sings and children give back.*)

Ill. No. 9



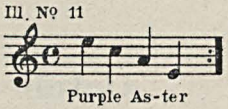
Yel-low Corn

Ill. No 10



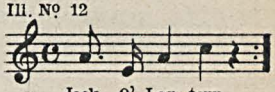
Red Apple

Ill. No 11



Purple As-ter

Ill. No 12



Jack O' Lan-tern

All the song work in the First Grade will, of course, be confined to Rote Songs. In preparing the Rote Song for the class, always be sure that the words are well understood. Dramatize the words slightly, if the song suggests it, but only enough to make the meaning clear. In teaching the little song "Kind Hearts," given on Page 3, develop the thought of the gardens with the roots deep in the ground, the beauty of the blossoms, and the real value of the fruit. Then draw a parallel between hearts and gardens. Lead the children to see that they must first think a good thought to be able to say a good word, or to do a good deed, and that the thought is the root of the plant from which springs the blossom of beautiful speech, and the fruit of kind deeds.

Sing the song for the children first; then ask the children to sing the song through. Now, sing it again while the children hum once or twice. Usually, humming twice through so simple a song will fix the melody in their minds. Now ask them to repeat the difficult words of the song, such as "gardens" and "blossoms." Then allow them to sing softly, with as many words as they can remember. This the children should do alone; afterwards, you may correct any mistakes which they have made, humming with them and helping them at the point which they find difficult. Then sing the song through twice more, and you will have the class well started on the road to learning the little song by rote.

In teaching the song "Jack O' Lantern," try to have a pumpkin at hand, cut in the usual fantastic shape of a Jack O' Lantern. Talk to the children about the grin Jack always has, of the scare he gives one, and show them that the Jack O' Lantern is used "just for fun." Teach the song with the pumpkin always in evidence, so that the "mouth and nose, wide and flat," and the "staring look" may be understood. Have the best singers sing the song first (after the preliminary training), addressing Jack O'Lantern and shaking their little fingers at him to chide him for his scare. Then have the others sing, who are not quite so sure as to pitch, and finally have the whole class of children sing in unison.

When the children have learned a number of little songs, it is a good plan to occasionally have a little "concert." This is a splendid opportunity to develop individual independence in singing. Allow different children to choose any song they wish to sing, and have them come to the front of the room and sing it as best they can. Help them if they falter, or sing wrong, and encourage all of the class to try in this individual work. Call on some of the best singers to help the more diffident ones. The former may be the "soloists" of the occasion.

Always insist on a soft tone, and clear enunciation and correct pronunciation of the words. This will give you a splendid idea of the individual capacity of the

class, and show you just where the class is weak, as well as where it is strong. As soon as the new songs have been learned well enough for individual work, utilize them for such little concerts. The songs should always be short and very simple, and appropriate to the season, like those given below. (See the Kindergarten Series of Lessons in this Course for review on points brought out in this lesson.)

KIND HEARTS

FRANCES E. CLARK

Kind hearts are the gar - dens, Kind thoughts are the roots, Kind words are the blos-soms, Kind deeds are the fruits.

JACK O' LANTERN

ALICE C. D. RILEY

Dramatically, ♩ = 80 M.M.

JESSIE L. GAYNOR

1. Pump - kin head, punp - kin head, there in the dark,
2. Pump - kin head, punp - kin head, how you do glare!

Pump - kin head, shin - ing and yel - low,
Pump - kin head, shin - ing and yel - low,

Glar - ing and star - ing to make the dogs bark.
I would come close to you, did I but dare.

From "Lilts & Lyrics"
Permission Clayton F. Summy Co.

My! you're the scar - i - est fel - low! Big eyes so
My! you're the scar - i - est fel - low! Big mouth a -

p

round, mouth and nose wide and flat, Why are you grin-ning and
stretch, in a hor - ri - ble grin, Oh! what a ter - ri - ble

star - ing like that? Pump - kin head, pump - kin head, there in the
mon - ster with - in! Pump - kin head, pump - kin head, there in the

rit

a tempo

dark. My! you're the scar - i - est fel - low.
dark. My! you're the scar - i - est fel - low.

Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF PUBLIC SCHOOL MUSIC LESSONS

By FRANCES E. CLARK

Examination Paper for Lesson No. 25

Name..... { Class Letter and No. .....
Account No. .....

Town.....State.....Percentage.....

Write name, address and numbers plainly.
If you are teaching in the grade to which this lesson refers, please answer these questions from your own experience, as far as possible.

1. What children in the class should receive special drill on the tone matching exercises?

.....

.....

2. In what way should the teacher use the tone matching for the entire class?.....

.....

.....

.....

3. Can it be reasonably expected of the class at this time that they sing large intervals in the tone matching exercises?.....

.....

4. How can the first group of children in the class (Group A) be used to assist in teaching others? .....

.....

.....

.....

.....

5. Does promotion help to stimulate the efforts of the backward pupils?.....

.....

.....

6. Which of the three groups of children, indicated in the lesson, should be given special attention in ear training, and why?.....

.....

.....

.....

.....

.....

7. Why should we put more emphasis on class work than individual work in tone matching?

.....

.....

.....

.....

8. What is the value of the "concerts" described in this lesson?.....

.....

.....

.....

.....

9. What improvement can be expected after several "concerts" have been given by the class?

.....

.....

10. What new principle have you learned from this lesson, with reference to the presentation of the Rote Song?.....

.....

.....

.....

11. If you are teaching in the First Grade and can now put the suggetsions for the work in this particular part of the course to immediate and practical use, you should follow the suggestions given as far as possible, departing therefrom only as may be found necessary by the conditions in your classroom.

If you can use these lessons in this way, state below how closely you followed this particular lesson, enumerate any changes you made in using the material, and give an account of the results you obtained.....

.....

.....

.....

.....

.....

.....

Intermediate and Grammar Grade teachers only should answer the following questions:

12. *In any grade, the teacher will usually find children with low voices or untrained ears, or children who have difficulty in learning Rote Songs, and also children who need such work as daily "concerts" to bring out their best efforts. Are there any such children in your class? If so you can apply the suggestions in this lesson to correct these conditions.*

If you have occasion to apply the principles of this lesson in this manner, enumerate any changes you made and give an account of the results you obtained.

.....

.....

.....

.....

.....

.....

In the spaces below, marked "Q 1," "Q 2," etc., you may ask questions in regard to teaching the principles contained in these lessons; your questions will be answered in the spaces marked "Answer".

Q. 1.....

.....

.....

Answer .....

.....

.....

Q. 2.....

.....

.....

Answer .....

.....

.....

Q. 3.....

.....

.....

Answer .....

.....

.....

Q. 4.....

.....

.....

Answer .....

.....

.....

Q. 5.....

.....

.....

Answer .....

.....

.....